# BIBLE FIGURES

HOLBEIN SOCIETY





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### HOLBEIN'S

## Icones Historiarvm Veteris Testamenti.

A PHOTO-LITH FAC-SIMILE REPRINT FROM

THE LYONS EDITION OF 1547.

EDITED BY

HENRY GREEN, M.A. 51738

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## HISTORIA-

### RVM VETERIS

TESTAMENTI,

Ad vinum expressa, extremaque diligentia emendatiores facta, Gallicis in expositione homeoteleutis, ac versuum ordinibus (qui prius turbati, ac impares) suo numero restitutis.



Apud Ioannem Frellonium,

### FRANCISCVS FRELLONIVS Christiano Lectori S.

En tibi, Christiane lector, sacrorum canonum tabulas, cum earundem & Latina & Gal lica interpretatione officiose exhibemus: Illud in primis admonentes, ut reiedis Veneris, & Dianæ, cæterarúmque dearű libidinosis imaginibus, quæ animum uel errore impediunt, uel turpitudine labefact at, ad has sacrosanctas Iconas, quæ Hagiographorum penetralia digito commonstrant, omnes tui conatus referantur. Quid enim pulchrius, aut Christiano homine dignius, quam ad has res animu adiice re, quæ solæ sidei mysteria sapiunt, & Deum creatorem nostrum unice amare, ac ueram religionem profiteri præcipiunt? Tuum igitur erit hunc nostrum laborem æquo animo susci pere, ac cæteros commonefacere, ut eiusmo-

di omnia ad Dei largitoris beneficen tissimi gloriam, & honorem dirigere meminerint. Vale Lector, & fruere.

### Nicolai Borbonii Vando-

perani Poetæ Lingonensis Ad Lectorem Carmen.



VPER in Elysio cum forte erraret Apelles, Vnà aderat Zeusis, Parrhasiúsque comes.

Hi duo multa satis fundebant uerba: sed ille Interea mœrens & taciturnus erat.

Mirantur comites, faríque hortatur, & urget: Suspirans imo pectore Coûs, ait:

O famæ ignarı, superis quæ nuper ab oris (Vana utinā) Stygias uenit ad usq; domos:

Scilicet, esse hodie quenda ex mortalibus unu,

Ostendat qui me uosque fuisse nihil:

Qui nos declaret Pictores nomine tantum, Picturæ que omneis ante fuisse rudes.

Holbius est homini nome, qui nomina nostra Obscura ex claris, ac prope nulla facit.

Talis apud Manes querimonia fertur: & illos Sic equidem meritò cen eo posse queri.

A 2

Na tabula si quis ideat, qua pinxerit Hansus Holbius, illeartis gloria prima sua:

Protinus exclamer, Potuit Deus edere mostru

Quod uideo:humanæ no potuêre manus,

Icones hæ sacrætanti sunt(optime lector) Årtificis, dignum quod uenerêris opus.

Proderit hac pictura animum pauisse salubri.

Qua tibi diumas exprimit historias. Tradidit arcano quæctique uolumine Moses,

Totque alii uates, gens agitata Deo,

His HANSI tabulis repræsentantur: & unà Interpres rerum sermo Latinus adest.

Hac legito. Valeat rapti Ganymedis amator: Sintque procul Cypria turpia furta Dea

Einsdem Borbonij Poetæ.

Δίειχομ. Ωξεμ ὶσημ ἐισωλα Βελης ἐμπνοῖσιμ διμοῖα; Ολβιακῆς ἔςγομ σείχεο τἕτο χερός.

Latinè idem penè ad uerbum.

Cernere uis, hospes, simulacra simillima uius: Hoc opus Holbinæ nobile cerne manus.

### Gilles Corrozet

### Aux Lecteurs.

N regardant ceste tapisserie
L'œil corporel, qui se tourne, & uarie,
Y peut auoir un singulier plaisir,
Lequelengendre au cœur certain destr
D'aimer son Dieu, qui a faict tant de choses
Dedans la letre, & saincte Bible encloses.
Ces beaux portraictz serviront d'exemplaire,
Monstrant qu'il fault au Seigneur Dieu complaire:
Exciteront de luy saire service,
Retirerent de tout peché, & vice:
Quand ilz seront insculpez en l'esprit,
Comme ilz sont painctz, & couchez par escrit.
Donques ostez de uoz maisons, & salles
Tant de tapis, & de painctures salles,
Ostez Venus, & son filz Cupido,
Ostez Heleine, & Physlis, & Dido,

Ostez du tout fables & poesies,

Et receuez meilleur s fantasies.

Mettez au lieu, & soyent uoz chambres ceinstes

Des dictz sacrez, & des histoires sainstes,

Telles que sont celles que uoyez cy

En ce liuret. Et si faites ainsi,

Grandz & petis, les ieunes & les vieulx

Auront plaisir, & au cœur & au yeulx.

### Plus que moins.

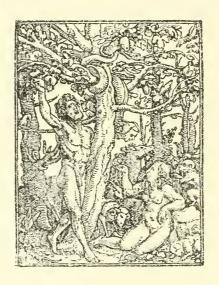
DE 1 Omnipotentis uerbo creantur, ac benedicuntur terra, dies, nox, cœlum, mare, fol, luna, stellæ, pisces, & bestiæ terræ. Creantur quoque Adam & Heua.

GENESIS I.



Dieu feit le ciel dés le commencement, Puis terre, & mer, & tout humain ouurage: Adam, & Heue il feit semblablement Pleins de raison formez à son image. A D A M in paradiso uosuptatis constituitur, cui interdicitur ligno uitæ. Serpentis assutia Adam & Heua seducuntur.

### GENESIS II. & III.



Dien leur dessend que de l'arbre de Vie Ne mangent fruiët, sur peine de la Mort: Mais le serpent, ayant sur eux envie, Fait tant qu'Adam au fruiët de l'arbre mord. ADAM, & HEVA cognito peccato suffugiunt faciem DEI, ac morti obiiciuntur. Che rubim ante paradisum uosuptatis cu flam meo gladio collocatur.

### GENESIS III.



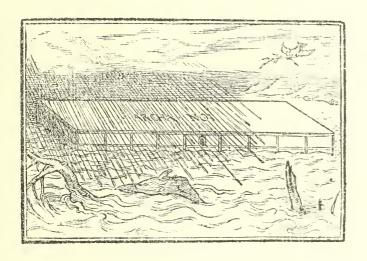
Pour le peché qu'ilz feirent contre Dieu, Furent maudietz chaseum selon l'offense: Puis Cherubim les met bors de ce lieu, Et contre mort n'eurent plus de desense. ADAM iubetur fodere & arare terram, eiectus è paradiso. Mulier sub viri potestate constituitur, & in dolore parit.

GENESIS III.



En grand labeur, of sueur de son corps Le pere Adam a sa uie gaignée, Heue tandis en doloreux effortz Subiecte à l'Homme enfante sa lignée. No e iustus iussu Domini arcam ingreditur: cateris diluuio interemptis, seruatur. Emissis coruo, & columba, ex arca egreditur.

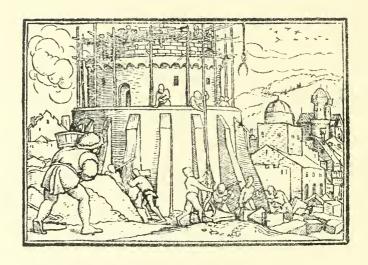
### GENESIS VII.



Tous les humains par l'uniuers deluge Furent peris, Noé le Patriarche Par le uouloir de Dieu, pour refuge Auec les siens, entra dedans son arche.

### BABEL turris ædificatur, ex qua linguarum confusio suboritur.

### GENESIS XI.



Nembroth geant commença à construire La Tour Babel, diete confusion: Mais Dieu uoulant si grand orgueil destruire, Es langues mist toute division. A B R A H A M hospitio suscipit Angelos.

Promittitur ei Isaac.Post ossium tabernacu
li ridet Sara. Sodomorum interitus Abra
hæ prædicitur. Orat pro Sodomitis.

GENESIS XVIII.



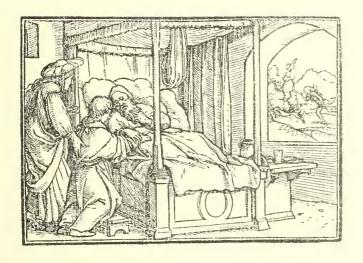
A Abraham les Anges ont promis D'anoir un filz, Saran'en fait que rire: A deux genoux pour Sodome f'est mis, En priant Dieu de retarder son ire. B 3 ABRAHAE fides tentatur. Filium suum Isaac immolare iubetur. Angelus Abrahamac-clamat, ne filium occidat.

#### GENESIS XXII.



Dieu commanda à Abraham de faire De son enfant Isaac sacrifice: Au mandement uoulant doncq' satisfaire, Dieu sut content de sa foy & instice. I A C O в per astutiam matris præripit benedictionem Esau. Tristatur Isaac. Esau consolatur.

### GENESIS XXVII.



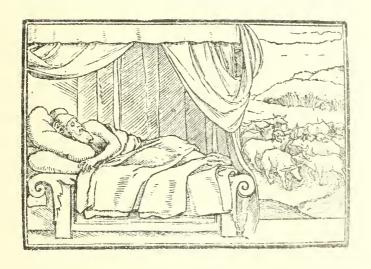
Le bon Iacob par conseil de sa mere Eut d'Isaac la benediction: En se faignant estre Esau son frere, Qui se marrit de la deception. I o s e p u quòd accusarit fratres, & somnia uiderit, in cistérnam mittitur. E cisterna extractus, Ismahelitis uenditur.

GENESIS XXXVII.



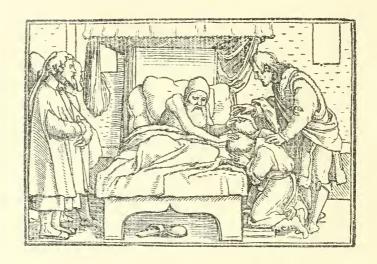
L'enfant Ioseph fut mis en la cisterne, Pour un sien songe à ses frcres predict, Mais du Seigneur la prouidence eterne A des marchans permit qu'on le uendit. PHARAONIS fomnia de septem bobus, & spicis, eductus è carcere loseph exponit; Superque annonam Aegypti constituitur.

### GENESIS XLI.



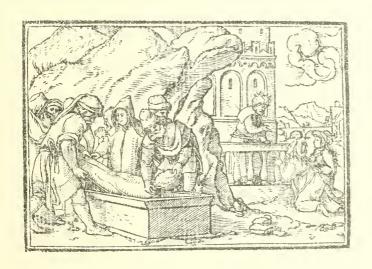
Au souef dormir Pharaon se dispose, Sept espicz noit, se sept beusz en songeant, Ioseph mis hors de prison. Iny expose: Qui sur Egypte est said maistre, es regent. I A с о в moriturus adoptat sibi Ephráim & Manassem, filios Ioseph: benedicítque eisdem.

#### GENESIS XLVIII.



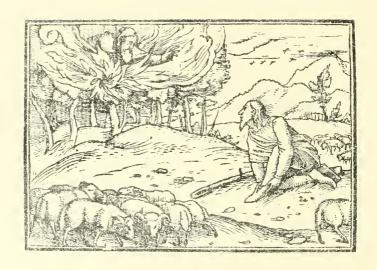
Iacob uoyant le sien eage prefix, Et qu'il estoit bien pres de son deces, Il adopta de Ioseph les deux filz, L'un Ephraim,& l'autre Manasses. I o s e p u sepelitur. Filii Israel in Aegypto dura seruitute opprimuntur. Obstetricum piarum industria exprimitur.

### Exodi i.



Ioseph est mort, or mis en sepulture, Israël souffre une grand tyrannie, Matrônes sont de si doulce nature, Qu'elles ont sauné à tous massles la uie. Moyses pascit oues. Videt Dev m in rubo. Mittitur ad filios Israel, & Pharaonem oppressorem.

### Exodi III.



Le bon Moyse en ses brebis gardant Fut enuoyé au peuple Israëlite De Dieu, qu'il uit en un buisson ardant, Aussi deuers Pharaon roy d'Egypte. Moyses, & Aaron aggrediuntur Pharaonem. Populus magis, ac magis opprimitue. Incufantur à populo Moyfes, & Aaron.

Exodi v.



Auec son frere est Moyse adressé
Vers Pharaon, priant pour Israël:
De plus en plus fut le peuple oppressé
Par celuy Roy, or son peuple cruel.

P HARA O induratus, insequitur Israëlitas, & submergitur. Murmurant Israëlitæ, desperantes de salure. Gradiuntur per mediu maris siccis pedibus. Parta uictoria DEV Madorant.

### Exodi xiiii, & xv.



Tous les enfans d'Ifraël s'amasserent, La rouge mer leur feit uoye, au deuant Partit s'es eaux, tant qu'a pied sec passerent: Mais Pharaon fut noyé les suyuant.

Is RAELITAE in desertum Sin proficiscuntur. Murmurantibus pro cibo, pluit DEVS coturnices, & man.

### Exodi xvi.



Iceux passes,ilz se mettent en noye
Dens les desertz: & pour miculx les pourucoir,
Nostre Seigneur la manne leur ennoye,
Qu'il leur faisoit du ciel en bas plonnoir.

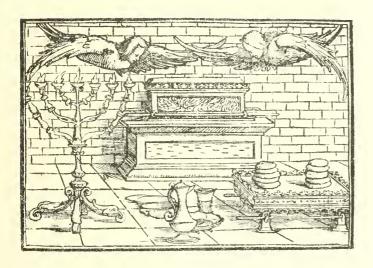
Israell' Tae ad montem Sinai castramerantur. Inbetur populus sanctificari. In tonitru, & sulgure apparet Devs, ut à populo timeatur.

### Exodi xix.



Ceux d'Ifraël establirent leurs tentes En Sinsi,chafeun se fanctifie: Puis par tonnerre,& par fouldres patentes Nostre Seigneur sa grandeur notifie. I SRAELITIS iubentur formari arca, menfa, & candelabrum ad primitias Domino offerendas. Panes propositionis ad menfam apponuntur.

#### Exodi xxv.

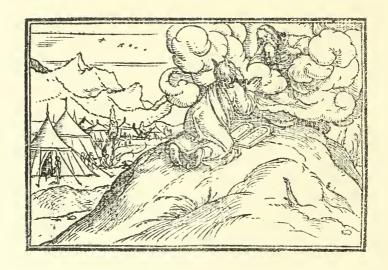


L'arche se faiɛt,la belle table,aussi Le chandelier, par disposition De nostre Dicu,sur ceste table cy On met les pains de proposition.

D

Moyses instauratis tabulis montem ascendit. Orat Dev mut cum populo gradiatur. Prohibetur societas gentium, & idololatria.

### Exodi xxxIIII.



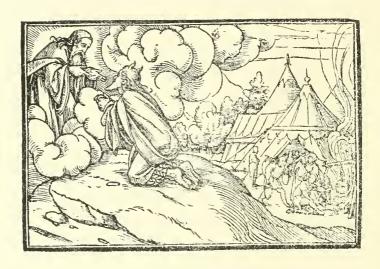
Dieu escriuit les Tables de la Loy, Moyse enclin à deux genoux, le prie Pour Israel, en ferme, con uiue soy: Dieu luy dessend payenne idolatrie. Mors es de offerendis armentis, pecoribus, & ouibus, e tabernaculo testimonii à Domino rité instruitur.

#### LEVITICI I.



Dieu à Moyse enseigna son office, Luy demonstrant par mandementz nouneaux Comme il convient faire le sacrifice Des gras moutons, des naches, & des neaux. Moyses iussu do miniturba undique ante fores tabernaculi congregata, Aaronem, & filios eius consecrat.

#### LEVITICI VIII.



Au mandement de Dieu le Createur, Present le peuple, Aaron sut sacré Sur Israël, grand Enesque & pasteur, Et tous ses filz chascun en son degré. NADAB & ABIV, Aaron filii, contra præ ceptum DOMINI ignem alienum offeren tes, flammis confumuntur.

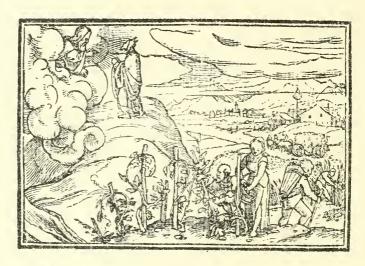
LEVITICI X.



Nadab, auec Abiu, pour autant Que feu estrange au Seigneur Dieu offrirent Contre son uucil(leur orgueil abatant) Par feu soudain entre flammes perirent.

## Moysi pracepta quadam moralia,& ceremonialia à Domino pracipiuntur.

## LEVITICI XIX.



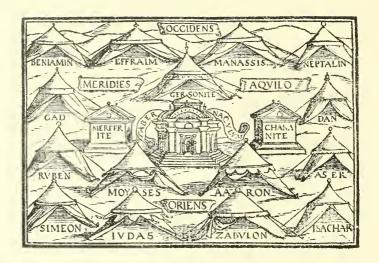
Dessus le mont Dieu enseigne à Moyse Ses mandementz, qui sont les Loix morales: Puis luy apprent l'observance, & la guise, Pour accomplir les Ceremoniales. MOYSES & AARON uiros ad pugnam aptos, iuxta duodecim tribus Israël, numerant. Tribus Leui super tabernaculum con stituitur.

NUMERI I.



Moyse eslit, or nombre entierement Les hommes fortz, de uaillance ennoblis, Ceux de Leui ont le gouvernement Du tabernacle, ou ilz sont establis. MOYSES & AARON, recensitis familiarum principibus iuxta mandata DEI, castrorum stationes ordinant.

#### NYMERI II.



Apres Moyse(au mandement de Dieu)
A ceux qui sont des familles les princes,
Il ordonna leur assiete et leur lieu,
En trauersant les pays, et prounces.

CORE, DATHAN, & ABIROMin Moyfen murmurantes, absorbentur cum multis à terra.

## NVMERI XVI.



Core, Dathan, & Abirom murmurent
Contre Moyfe & fon authorité:
Mais tout subit en terre absorbez furent,
Comme chascun auoit bien merité.
E

Is RAEL rebellis serpentibus ignitis percutitur. Serpentem æneum prosigno erigit Moy ses: quem cum percussi aspiciunt, sanantur.

#### NVMERI XXI.



Par les serpens ardens l'homme greué, Pour y trouuer remede souuerain, Estoit guery, quand il auoit leué Le sien regard uers le serpent d'ærain. Israell Tae uictis Madianitis, prædam afferunt ad Moysen, & Aaron. Virginibus reservatis, mulieres interficiuntur. Præda ex æquo dividitur.

#### NVMERI XXXI.



Du tout deffaiclz sont les Madianites, (La nièrge saune) est toute semme occise Par les nainqueurs bommes Israëlites: Et puis entre eux la proye se dinise. E 2 Moyses in solitudine campestri, Israëlitis quæ gesta fuerant à monte Horeb, repetit. Principes populo secum constituit.

DEVTER. I.



Moyse compte, a entendre donne Ce qui fut faiet, depuis le partement Du mont Horeb. Puis auec soy ordonne Des Gouuerneurs, pour son supportement. Moyses de discendis & faciendis De I præ ceptis, non modò apertè, sed etiam acriter, populum monet.

DEVTER. 1111.



Moyse apres aigrement admoneste

Ceux d'Israel d'apprendre & obseruer

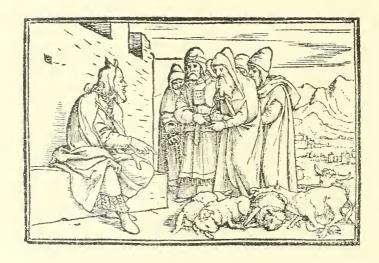
La Loy de Dieu bonne, saincte & bonneste,

Et ses preceptz (tant bien faictz) conseruer.

E. 3

Moyses de Sacerdotum & Leuitarum uictu folicitus decernit. Chr ristvs promittitur. Pseudopropheta occidendus, & quomodo dignoscendus.

#### DEVTER. XVIII.



Moyse a soing du uiure des Leuites, Et lesus Christ est aux hommes promis: Le faulx prophete à ses mœurs hypocrites Est recogneu: doit estre à mort mis.

## I o s v e cum Israëlitarum exercitu, trans Iordanem reges interficit.

## IOSVE XII.



Iosué Duc d'Israël quand il eut Passe Iordain auec son exercite, Trente & un Roy il occit,puis esleut La terre aux siens,& chaseun lieu limite. I v D A s dux Israëlitarum, expugnat Chananxos. Adonibezec cxsis manuum ac pedu summitatibus, in Ierusale captiuus ducitur.

#### IVDICVM I.



Le Duc Iudas Chananée guerroye, Et pris captif Adonibezec Roy Les piedz,& mains luy tranche,& puis l'enuoye A la cité,en si piteux arroy.

RVTII colligens spicas in agro Booz, inuent gratiam coram eo. Collectas que spicas defert ad Socrum.

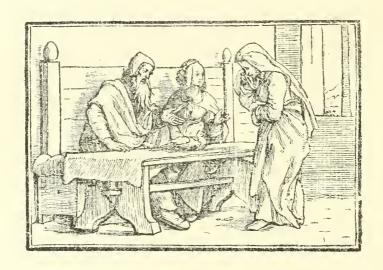
#### RVTH II.



Ruth ua aux champs pour le bled,qui restoit
Aux moissonneurs, en espicz recueillir,
Deuant Booz (à qui le champ estoit)
Grace trouna, qui la feit accueillir.
F

ANNA Elcanæ uxor diu sterilis, Heli sacerdote super sellam ante postes templi Domini sedente, corde orans, à Deo filium Samuelem impetrat.

#### I. REGVM I.



Anne ne peut d'Elcana son mary Auoir enfans,mais le Seigneur receut Son oraison faicte de cœur marry, Et luy donna que Samuel conceut. S A V L à Samuele ungitur in Regem super Israël. Iuxta sepulcrum Rachel datur ei signum, quo se à Deo in Rege unctum credat.

#### I. REGVM X.



Par Samuel prophete sainct, digne Saul est oinct Roy dessus Israël: Et pour le croire il luy donne le signe De seureté, pres le tumbeau Rachel. F D A v I D Saulis armis reiectis, ac solius Dei potentia confisus, lapide funda iacto Goliath interficit. Philisthaeos in fugam uertit.

#### I. REGVM XVII.



Dauid occit Goliath d'une pierre, Sans estre armé, en Dieu Je confiant. Par un enfant le geant mis par terre, Des Philistins l'ost retourne suyant. DAVIDI nuntiatur Philisthwos Ceilam oppugnasse, & areas diripuisse: qui consulto bis Domino, Ceilam à Philisthwis liberat.

### I. REGVM XXIII.



On a noncé au preux Dauid, comment Des Philistins Ceile est assaillie: Ayant de Dieu prins conseil doublement, La deliura faisant sur eux saillie. DAVIDI mors Saulis & Ionathæ nuntiatur. Tristatur Dauid, ac eum, qui mentitus fuerat se occidisse Saulem, occidi iubet.

#### II. REGVM I.



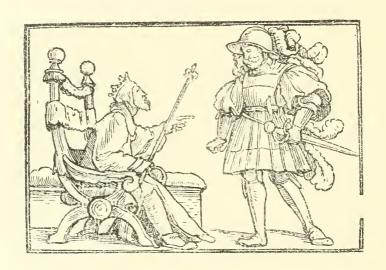
Vn faux berault au Roy Danid reuele, Le Roy Saul & son filz estre mort, Pensant porter quelque bonne nounelle: Mais por le faict uanté, sui mis à mort. DAVID Philisthmos prosligat, eòsque sibi tributarios facit. Adarézer Rex Soba percutitur.

#### II. REGVM VIII.



Le Roy Dauid fait à soy tributaires Les Philistins, anciens ennemis, Et en fin uient à chef de ses contraires, Adarezer Roy de Sobe à mort mis. DAVID ab exercitu Vriam reuocat, ut cum uxore dormies celaretur adulterium. Vrias, acceptis à Dauide literis, ad exercitu remittitur, & ibi occiditur.

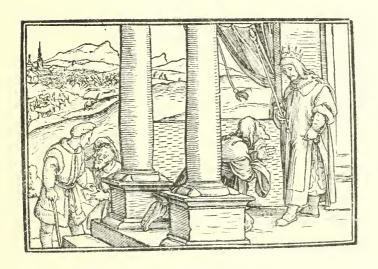
#### II. REGVM XI.



Dauid noulant l'adultere celer Mande Vrias, & luy baille une lettre: Puis luy commande à la bataille aller, Par telle fraude il le feit à mort mettre.

## DAVID arguitur homicidii à Nathan, propo fita illi parabola diuitis, & pauperis. Rabbath urbs Ammonitaru à Dauide expugnatur.

#### II. REGVM XII.



Nathan adresse à Dauid sa parole Pour l'homicide ayant esté commis, Et le reprint par une parabole: Deuant Rabbath aussi le siege est mis.

A B S A L O M astu, & prudentia Ioab, & mulieris Thecuitidis reuocatur. Ioab messe succen fa, introductus Absalom à patre osculatur.

#### II. REGVM XIIII.



Par le moyen d'une femme, & prudence, Tant fait Ioab, que Dauid se rapaise Vers Absalom, qui vient en reverence S'humilier, & son pere le baise.

A M A S A conuocat Iudã contra Sebam:quem ofculatus Ioab, in itinere iuxta lapidé grandem dolosé intersicit.

#### II. REGVM XX.



Amasa vient d'assembler gens de guerre Contre Seba, & Ioab le salue Par trabison aupres de la grand pierre, Et en saignant de l'embrasser, le tue.

# A B I S A G puella pulchra seni Dauidi frigido datur, quæ eum dormientem calefaciat.

#### III. REGVM. 1.



Quand Dauid fut deuenn foible & uieux, On luy bailla Abifag la pucelle, Pour l'efchauffer,qui fans faict uicieux Par maintes nuictz dormit aucc icelle.

HIRAM mittit seruos ut gratulentur Salomo ni. Salomon petit ligna ab Hiram in ædifica tionem templi.

#### III. REGVM V.



Le roy Hiram ses seruiteurs enuoye
Vers Salomon, auec salut tresample:
Lors le requiert Salomon qu'il pouruoye
Luy donner bois pour construire son Temple.
G 3

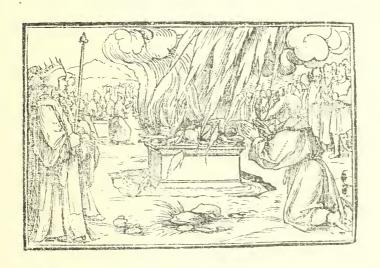
IEROBOAM consulit Ahiam prophetam, per uxorem, de ualetudine silii ægroti. At illa reuersa, ac limen domus ingrediente, Abia moritur.

#### III. REGVM XIIII.



Ieroboam enuoye son espouse, Pour de son filz malades enquerir Vers Abias,qui sa mort luy propose, Et elle entrant l'enfant s'en ua mourir. Et I a s' ostendit sacerdotibus Baal, Deum Israël esse uerum Deum, Deo id testisicante per ignem cosumentem holocaustum Elia. Sacerdotes Baal intersiciuntur.

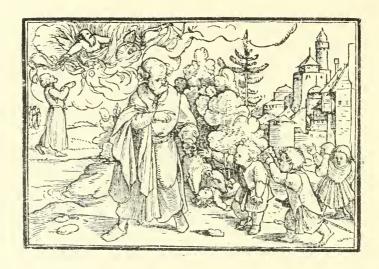
#### III. REGVM XVIII.



Elie met le beuf dessus l'autel, Le feu du ciel descend sans artifice, Et pour monstrer que le Dieu d'Israël Est le uray Dieu,brusle le sacrifice.

E L I A S dividit aquas pallio. Raptus in cœlum non invenitur. Elifeum irridentes pueri lace rantur ab ursis.

#### IIII. REGVM II.



Cheutaux ardens rauirent, & leuerent Elie en l'air, dedans un char de feu: Deux ours du bois les enfans estranglerent, Les quelz auoyent moqué l'homme de Dieu. Io IAD A pontifex, Athalia occifa, constituit Ioas Regem super Israël. Mathan sacerdos Baal coram altari interficitur.

IIII. REGVM XI.



Par Ioiada, Ioas constitué Sur Israël fut en l'estat Royal: Et Mathan presbtre idolatre tué, Deuant l'autel de son faulx Dieu Baal. H A C H A Z rex Iuda idololatra, consecrat filium sum per ignem. Ierusalem obsessa, petit auxilium à Rege Assyriorum.

#### IIII. REGVM XVI.



Le roy Achaz idolatre deuint, En feu ardant son filz il sacrifie: Puis quand la guerre encontre luy suruint, Secours demande au roy d'Assyrie. Ios I a s legit Deuteronomium coram populo. Idôla demolitur, & facerdotes Baal occidit.

## IIII. REGVM XXIII.



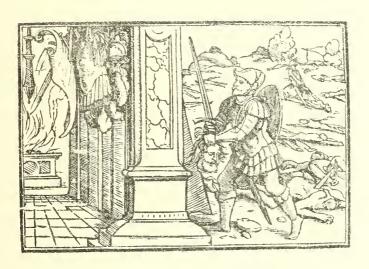
Le Roy Iosie au peuple Iudaique Deuteronome il lit de bout en bout: Et son pays purgeant d'erreur inique, Il fait brusler les idoles par tout. A D A M genealogia usque ad filios Esau & lacob, breuiter repetitur.

#### I. PARALIP. I.



Icy recite & nombre briefuement Iusqu'a Iacob,la genealogie, Depuis Adam,dés le commencement, Qui fut soubz Dieu gouuernée & regie. S A V L contra Philisthmos infeliciter pugnans, feipsum interimit. Eius arma in templo Dei ipsoru consecrantur: caput uerò à Philisthmis in Templum idolorum desertur.

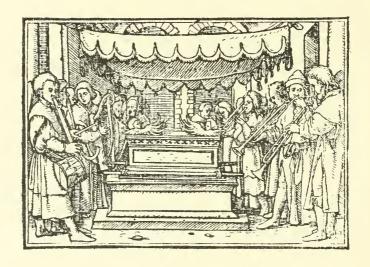
#### I. PARALIP: X.



Saul faifant la guerre aux Philisthins,
Soy mesme occit, quand sa perte contemple:
Les Philisthins entre tous leurs butins,
Portent le chef de Saul en leur temple.
H 3

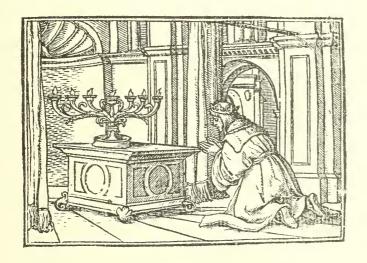
DAVID allata Arca benedicit populo, quem etiam cibat. Ministros Arcæ ad laudandum Deum in instrumentis musicis constituit.

#### I. PARALIP. XVI.



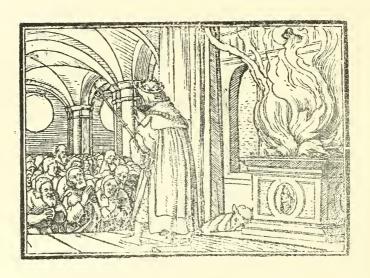
Le Roy Dauid deuant l'Arche de Dieu Benit le peuple, à manger luy donne: Et pour louer le Seigneur, au fainct lieu Musiciens, sinstrumens ordonne. SALOMON in excelsum Gabaon sacrificaturus abit.Petit à Deo sapientiam & scientiam ad iudicandum populum.

#### II. PARALIP. I.



En Gabaon Salomon sacrifie, Puis prie à Dieu luy donner sagesse: Dieu parle à luy, of si luy certifie Qu'il luy donra Sapience, of Richesse. SALOMON benedicit congregationi. Gratias agit ob impletas promissiones Dauidi factas. Orat yt exaudiantur in templo orantes.

#### II. PARALIP. VI.



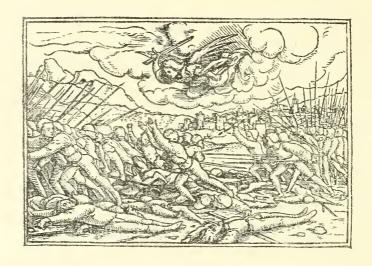
Salomon Roy benit les assistans, Rend grace à Dieu, des promesses parfaictes, Priant pour ceux, qui seront persistans Es oraisons, qu'agreables soyent faictes. S E S A C Rex Aegypti, ob derelictum à Iudæis Dominum, clypeos aureos, quos fecerat Salomon, omnésque thesauros domus Dei secum aufert.

## II. PARALIP. XII.



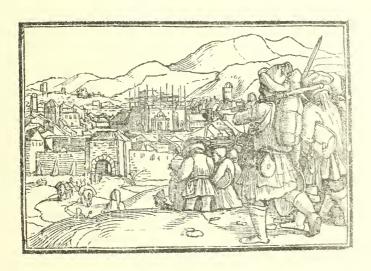
Vn Roy d'Egypte, aux Iuifz tous uaincuz, (Pourtant qu'auoyent laissé Dieu leur Seigneur) Osta thresors, boucliers d'or, & escuz, Que Salomon auoit saiet pour bonneur. SENNACHERIB blasphemus inuadit Iudā. Ezechias hortatur populum ad siduciam in Deum. Orante Ezechia, Angelus Assyrios persequitur.

## II. PARALIP. XXXII.



Semacherib en Iudée fait guerre, Ezechias le peuple en Dieu exhorte, Et luy priant, Assyriens par terre L'ange poursuit en sa puissance forte. Cyrvs à Deo inspiratus, redditis uasis templi, quæ abstulerat Nabuchodonosor, remittit populum ad reædisicandam Ierusalem.

## I. ESDRAE I.



Le Roy Cyrus de Dieu bien inspiré, Rend les uaisseauz pour faire au temple office: Puis il permit(comme estoit desiré,) Icrusalem estre en son edifice. NEHEMIAS pincerna Regis Artaxerxis, pro populo afflicto, qui de Ierusalem supererat, Deum orat.

## II. ESDRAE I.



Nehemias seruant Artaxerxes, (Pleurant à Dieu, pour la captinité De tous Iuifz) eut au Roy tel acces, Qu'il luy permit refaire la Cité.

# I o s I A s quartadecima luna primi mensis, in Ierosolymis immolat Phase.

### III. ESDRAE I.



Iosias Roy tressain et se remembra Du temps passe: & en Ierusalem Sacrifiant, la Pasque celebra Iour quatorziesme, au premier mois de l'an.

Toblias captiuus inter Affyrios ducitur. Obdornienti iuxta parietem, hirundinum stercora calida super oculos eius cadunt, ac cacus efficitur.

## TOBIAE I. & II.



Le bon Tobie estant captif & nieulx Dormoit un iour, or lors une arondelle Estant là pres, sienta sur ses yeulx, Dont perd la neue, or la clarté tant belle. I o B bona omnia dissipat Satan, & eius liberos percutit, expetita facultate à Domino. Laudat Deum in sua afflictione.

IOB I.



Iob par Satan (ayant de Dieu licence)
Souffre en ses biens grand persecution:
Ses enfans perd, dont il a patience,
Louant son Dieu en telle affliction.

ELIPHAZ arguit Iob de sapientiæ, & munditiæ arrogantia. Describit impiorum maledictionem, quam falso Iob innocenti tribuit.

## IOB X V.



A l'affligé donnant affliction Eliphaz, Iob argue d'arrogance, Et des maunais la malediction Mal attribue à sa inste innocence. I o B alloquitur Dominus, oftendens et suam iustituam ex inscrutabilibus suis operibus. Iob duplicia pro ablatis restituuntur.

## lob xxxviii. & xlii.



Luy demonstrant par ses œuures haultaines Sa grand instice, or an double renduz Luy sont ses biens, or richesses mondaines.

K

Assvervs, celebrato conuiuio, potentiam & gloriam suam ostentat. Vasthi uxore repudiata, Esther Regina efficitur.

## ESTHER I. & II.



Assuerus celebrant un conuine Repudia Vasthi pour son orgueil, Eesther trouua en sa beauté si uine, Qu'il la feit Royne auec un grand recueil.

IVDITH, oratione absoluta, uestimentis iucunditatis exornat se, ut Holosernem uincat in Dei gloriam.

## IVDITH X.

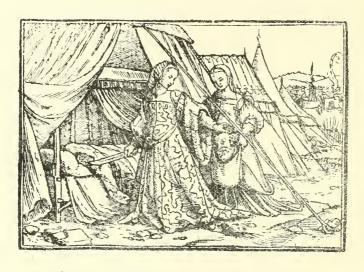


Indith ayant faict oraison latente, Parée s'est d'habitz de pompe,& gloire: D'Holosernes puis s'en na ners la tente, Pour à l'honneur de Dien anoir nictoire.

K 2

IVDITH, Holoserne ebrietate sopito, & puella ostium observante, caput eius præscindit, & ciuibus suis defert.

## IVDITH XIII.



Holofernes yure comme une beste S'endort, la fille est au guet à la porte: A luy dormant Iudith trenche la teste, Qu'en Bethulie à ses citoyens porte. DAVID spiritu DET afflatus, Beatitudines iusti uiri deteribit. Impiorum quoque & installum interitum prædicit.

PSALM. I.



Danid parlant par le SainEt esperit, Du bien heureux dict les beatitudes: Et du maunais recite qu'il perit, Car en malice il a mis ses estudes. PSALTES contra Iudæos excandescit, ac eos qui CHRISTVM Messiam Deum in lege promissum infideliter, & impid abnegant, inspientes uocat.

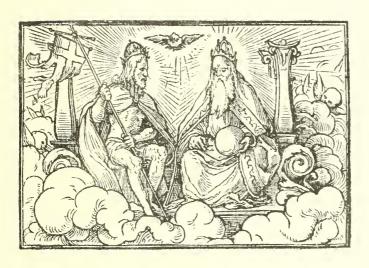
PSAL.

LII.



Folz sont ceux là (comme escrit le Psalmiste). Qui en leurs cueurs dient que Iesus Christ N'est Messias, Dauid tant s'en contriste, Qu'en plusieurs lieux encontre iceux escrit. CHRISTVS sedet ad dexteram patris. Deus pater filio suo sacerdotalem dignitatem in aternum duraturam ex passionis pramio tradit.

PSALM. CIX.



Iesus Christ siet de son Pere à la dextre, Qui pour loyer de sa mort trescruelle La dignité luy donne de grand prebstre, Qui est sans sin durante, es eternelle.

CHRISTI erga sponsam suam coclesiam, ac rursum sponsæ erga CHRISTV m incomprehensibilis amoris mysteriu plenissimum exprimitur.

CANTICORVM I.



Salomon Roy au liure des Cantiques
Propos d'amy uers une amic expose,
L'amour couurant soubz parolles mystiques
De Christ enuers l'Eglise son espouse.

Is A I A s deplorat peccata Jerusalem. Ceremonias & cultus Iudæorum, quibus ipsissidebant, per Isaiam reiicit Dominus.

## ISAIAE I.



Plourant, lamente Isaie prophete
Du peuple luif les grandz pechez, & uices:
Puis Dieu (par luy) de ce peuple reiette
L'hypocrisie auec leurs sacrifices.

L

Is Al As uidet gloriam Dei, ac peccatum fuum agnoscit. Signo, & uerbo, remissionem peccatorum consequitur, & ad Iudwos mittitur.

## ISAIAE VI.

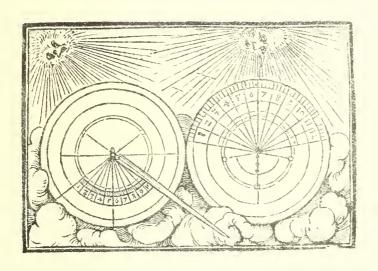


De Dicu la gloire Isaie apperçoit,
De son peché il a la cognoissance:
L'ange le touche, est pardon il reçoit,
Transmis aux Iuisz par dinine puissance.

E z E C II I A s ad mortem usque agrotat.

Signum fanitatis à Domino in horoscopo accipit.

## I S A I AE XXXVIIL



Ezechias iusqu'à la mort malade, En l'horoscope eut signe de santé: Contre son cours le soleil retrograde De dix degrez, ou il estoit monté.

# EZECHIELIS quatuor animalium, rotarum, throni & imaginis super thronum uisiones.

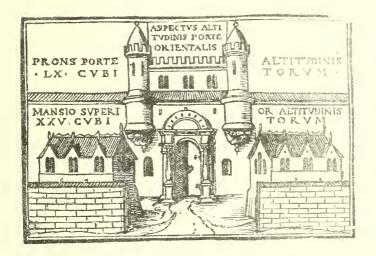
## EZECH. 1.



Ezcchiel uoit en sa uisson Dieu en son thronc, auec les quatre bestes: L'aigle, le Beuf, & l'Homme, & le Lion, Roues aussi de tourner toussours prestes.

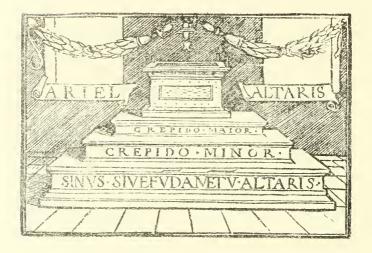
# EZECHIELI Prophetæ futura restauratio ci uitatis, & templi in uisionibus ostenditur.

### EZECH. XL.



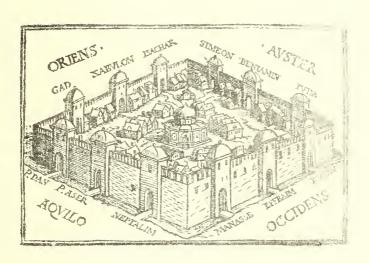
Monstré luy est en contemplation De son esprit, qui le sutur contemple A l'aduenir, la restauration De la Cité, & du souuerain Temple. EZECHIEL uidet gloriam Dei templum in grediente, à quo anté recesserat. Altaris men tura describuntur.

## EZECH. XLIII.



Puis noit apres du grand Dien immortel La haulte gloire en ce sainct temple entrer: Et la longueur, & largeur de l'autel, Vient par mesure à descrire, es monstrer. Lize CHIEL uidet aquas è templo manantes. Termini terræ promiffionis,& diuifiones per tribus à Domino Prophetæ oftenduntur

EZECH, 'XLVII.



Ezechiel uoit du temple caux coulantes, Et les confins de la promission, Des douze aussi lignees excellentes, Monstrée à luy est la dinision. SIDRACH, MISACH, & ABDENAGO, quòd statuam auream contra decretum regium non adorauerint, in fornacem mittun tur.

## DANIELIS IIII.



Au four ardant(car le Roy l'institue) Sidrach, Misach, Abdenago sont mis, Pource qu'ilz n'ont adoré sa statue, Mais Dieu en fin deliure ses amis. DANIELI uisso quatuor animalium ostenditur. Hæc autem uisso de quatuor Mundi regnis interpretatur.

## DANIELIS VII.



Daniel uoit les quatre uentz combatre, De leurs espritz maunais spirans les pires, Bestes aussi insqu'au nombre de quatre, Signifians du monde quatre empires.

M

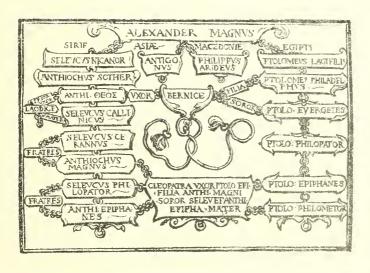
DANIEL uidet pugnam inter arietem & hir cum. Vitionis intelligentia Danieli ab Ange lo manifestatur.

## DANIELIS VIII.



Il noit apres une bataille forte, Entre un mouton,& un bouc tout cornu: L'ange parlant luy expose,& raporte Ce que sera sur la fin aduenu. DANIELI uaticinium de regibus Perfarum, regno Gracia, AEgypti, & foedere eius, & bello cum regno Syria pradicitur.

## DANIELIS XI.



Puis il predit des faictz des Roys de Perse, De Grece, Egypte, & des Roys de Syrie: Prophetisant mainte guerre duierse, Pour agrandir chaseume seigneurie.

# SVSANNAE presbyteri duo calumniatores à Daniele conuicti, lege talionis plectuntur.

## DANIELIS' XIII.



Susame sut accusée à grand tort Par deux vieillardz, mais par raison decente Daniel ieune enfant, iuge à la mort Les accuseurs, l'accusée innocente.

DANIEL propter Belis, & Draconis euersionem, conficitur in lacum leonu. Pascit eum Habacuc.

## DANIELIS XIIII.



Le grand dragon, auec l'idole Bel Furent destruictz. Et pour ce faict sut mis Dedans le lac aux lions Daniel: Pour le nourrir Habaeue est transmis.

# O s e e accepta uxore fornicaria, idololatriam populi fignificat.

## OZEE I.



Osce prend, espouse une semme Fornicatrice, trois enfans eut d'elle: Signifiant l'idolatrie infame Du peuple Iuif, peu uers son Dieu sidele. I O E L destructionem Ierusalem prædicit. Sa cerdotes ad orationem, & iciunium, ob instantem calamitatem, assidué adhortatur.

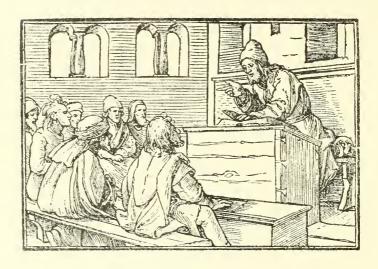
### IOELIS I.



Ioel predit de la destruction Ierusalem, aux prebstres supplie, Vacquer à ieune, à deuotion, Et oraison d'humilie remplie.

# Am os contra Damascum, Philistheos, Tyrum, Idumæam, & filios Ammon prophetat.

## Amos I.



Contre Damas, Philifthins, Idumée, Et contre Tyr, auec les filz Ammon, Sa prophetie Amos si l'a sémée En brief parler, Soubz obscur sermon. IONAS missus in Niniuen'ad prædicandum, affligitur, quòd sermo eius contra Niniuen non fuerit impletus.

## IONAE I. II. & III.



Affligé fut par tempeste soudaine Ionas transmis en Ninine prescher, Trois iours au uentre il fut d'une Balaine, Puis uers Niniue il se print à marcher. HABACVC pulmentum & panes messoribus ferens, in persona sanctorum piè conquer - tur, quòd mali iustos persequantur.

## HABACVC I.



Portant des pains Habacuc le prophete Aux moissonneurs, et laboureurs des champs, Se plaint à Dieu de ce qu'iniure est faicte Aux gens de bien, par les felons meschantz.

# ZACHARIAS monet populum ut conuerta tur ad Dominum, & parentum scelera uitet.

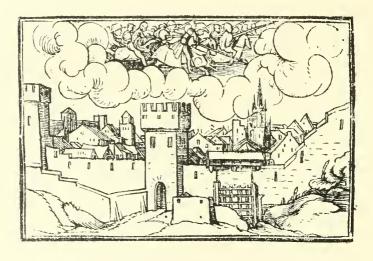
# ZACHARIAE I.



Zacharias tout le peuple admonneste Se conuertir au Seigneur Dieu puissant, Et euiter le peché deshonneste De ses parentz, ou est chaseun glissant. N 2

Antio en o secundam profectionem in Argyptum parante, lerosolymissigna in coalestibus apparuere.

## II. MACHAB. V.



Antiochus faisant aux Iuifz la guerre, On ueit au ciel dessus Ierusalem Hommes armez, tout ainsi qu'en la terre, Lors prinse sut pour les Iuifz en mal an.

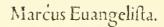
# L'autheur.

Vand nous aurez contemplé ces Images
Du Dieu ninant, ayez en sonnenir
La grand puissance, merneilleux onurages,
Et sa bonté, qui nous peut subnenir.
Ce nous sera profit à l'aduenir
D'estudier telle philosophie,
Vueillez le sens de l'Eglise tenir,
La lettre occit, l'esprit ninifie.

# Plus que moins.

N 3

Matthæus Euangelista.





Lucas Euangelista.



Ioannes Euangelista.





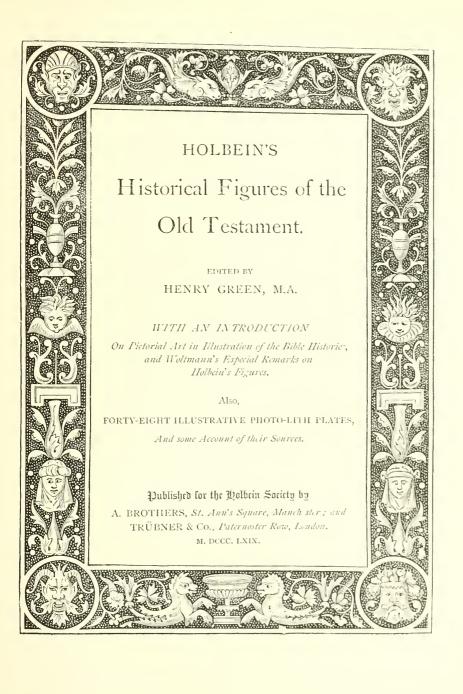
# Excudebat Ioannes Frellonius,



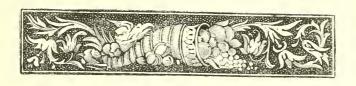
# HOLBEIN'S BIBLE FIGURES.

M.DCCC.LXIX.









# PREFACE.



N submitting to their Subscribers the second work in the series which bears Holbein's distinguished name, the HOLBEIN SOCIETY have now fairly launched their project on the waters of public opinion. They hope that the aid and the countenance which have favoured the beginning of their under-

taking will be continued to it and increased.

A trembling kind of admiration has ever attended the FIGURES OF DEATH, and human dread has heightened the effects of their well-delineated terrors; but, in reality, every one of the sketches of Mortality offers so much of sameness, that weariness creeps over us as we turn the pages, and we are taught to think the skill misplaced that has portrayed so many forms of terror.

Very different are the SKETCHES OF HISTORICAL FIGURES from the Bible-Narratives. Some few of the subjects may prove revolting to a refined and cultivated taste; but the general effect of them is to awaken and sustain our interest, and to render us more sensible of the human feelings as well as of the divine lessons which pervade the pages of Holy Writ.

We venture to say that within the small compass where

Holbein displays his skill, none excel him either in design or in execution. Generally by a few figures he makes the events plain, and by a few masterly touches he infuses into the figures indications of the part or of the character which they bear in the scene.

We have thought the opportunity very suitable for collecting various and curious specimens of the pictorial representations that artists at different periods down to Holbein's age have given of events and personages mentioned in the sacred narratives. The finest examples, however, do not come within the narrow limits of printed books, but are to be sought in churches, museums, and galleries, where are presented the paintings and sculpture of the early and mediæval masters. These are out of our range, and it has been from books, printed for the express purpose of furnishing pictures of Old and New Testament history, that we have made a few selections. They may serve to excite further inquiry: it would have been easy to multiply their number; but our limits demanded choice rather than diffusion, and the examples are sufficient to show variety in the style of different artists and progress in Pictorial Art itself.

The necessary reference to books has demanded several bibliographical notices. They are introduced not without a persuasion that they tend to increase the real value of this edition of Holbein's ICONES, and to continue the remembrance of a literature that preceded or accompanied the work now reproduced in its exact form, and in the likeness of old.

HEATHFIELD, KNUTSFORD, December 25th, 1869.



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# INTRODUCTION.

Ĭ.

# PICTORIAL ART IN ILLUSTRATION OF THE BIBLE-HISTORIES.

TO THE TIME OF HANS HOLBEIN, THE YOUNGER.

ROM the early history of Christian Art, especially as delineated, with so much power and truthfulness in Northcote and Brownlow's Roma Sotterranea, we learn that pictorial representa-

tions of the characters and events recorded in the Sacred Writings may be traced almost to apostolic times, certainly to the beginning of the second century from Christ's birth. At first indeed these pictorial representations were little more than symbolical and of the simplest kind, a loaf, a fish, a dove, a lamb, or an anchor,—but examples are not wanting of Biblical paintings that date from the first and second centuries of the Christian era.

If by Art we understand the application of the principles of design, whether in architecture, painting, or sculpture, to the purposes of ornament and magnificence, or to the expression of the great thoughts and events that have stirred human society to its deepest foundations,—it is not to be doubted that those principles are co-existent with the mind and intellect of man, and that their practice is to be noted in periods at least co-eval with the records of most distant ages. And as far as monumental remains, tradition, and history can carry us, we know that the

Assyrian, Greek and Roman, the Egyptian, the Hindoo, and the extinct races of Central America, have all carried the principles of design into practice, and to the service of religion have devoted them in various ways and for many

successive ages.

Though the ark and the tabernacle with their ornaments, and the temple at Jerusalem with its splendours, testify to the existence among the Israelites of skill to design and of power to execute, we cannot with propriety speak of any School of Hebrew Art from which Christian Art derived its origin. The whole literature indeed of the Hebrew nation is rich in emblem and device, in symbol and allegory, in figure and metaphor, and in all the forms of imaginative diction, but the symbolism was chiefly that of action and did not embody itself in statuary or painting. There were recurring festivals and fasts all with a deeper meaning than any accidental outburst of joy or formality of sorrow. Rites and ceremonies there were in abundance, vestments and ornaments,—sacrifices and offerings, types and tokens, each with its voice and its lesson to those who understood them,—but the painter had little encouragement,—the statuary had none.

In fact the Old Testament figures and the Old Testament scenes, such as Christian Art has made familiar to us, had in those distant times no one to set them forth on wall or The prophets of the Hebrew nation had wonderful visions and insights into futurity, and the poets have most graphically described them;—they lived in a world of symbolism and allegory, but it was to language and a written word they entrusted their emblems as well as their glorious truths and promises. Jerusalem would not stain herself with what she deemed idolatrous complicity, and neither from Nineveh nor from Memphis would she borrow the arts that could fix in enduring marble and granite the wonders which the mental eye beheld, or that could set forth with admirable form and colouring the scenes and actors of the national history. Athens, Alexandria, and Rome had many eager votaries of art whom a refined civilization honoured and encouraged; and their highest

power and skill were often devoted to the embellishment of the popular worship; but the Jew gloried in his isolation and would not so much as recognise statue or picture in the temple where he offered sacrifice. Even the eagles on the imperial standards were deemed pollution to Zion.

The first disciples of Christ were of Jewish birth and unweaned from Jewish prejudices,—and hence, though when St. Peter and St. Paul proclaimed their great mission to the whole world of mankind, the cultivation of Art prevailed extensively, there was no home nor welcome for it among Christian believers. Their ritual was of the simplest, and their emblems were outward actions, in the waters of baptism, and in the breaking of the bread and in drinking of the cup, and were not embodied and fixed in pictorial forms. The temples of Egyptian Thebes retained their glory, and the Parthenon at Athens beamed with the beauty on which time had not laid a destructive hand; at Ephesus the silver shrines of Diana got much gain for the craftsmen, and at Rome an infinite symbolism and a countless array of divinities, were all ministered unto by painting, sculpture, and architecture; and it was not until nearly the close of the first century, when even in Casar's palace and in the Imperial family Christ's name was owned, that the symbolism of art was applied by the new religion to shadow forth its doctrines and usages.

As we have just intimated, the two great Christian ordinances of Baptism and of the Lord's Supper were in fullest observance, but no generally recognised hierogly-phical sign passed from family to family and from church to church, and spoke silently the language of faith. Persecutions however soon arose even beyond the confines of Judea and the adjacent lands, and the need was felt for secret tokens and signs by which to test and recognise the disciples of Christ. Heathen converts in their heathen state had long been familiar with what they deemed sacred and mysterious sculptures and drawings, and with the necessity for secrecy would readily adopt methods of recognition similar to those to which they had been accustomed. Even the natural love and admiration of Art, unless repressed,

would evolve types and emblems and pictorial symbols; and what the heathen desecrated, namely, the skill to design and the power to set forth in lines of beauty—the Christian would zealously consecrate to the service of religion.

Among the old Egyptians the hovering wings sometimes represented as hovering over the waves of the sea, were the symbols of creative power. These hovering wings, as depicted by Dr. Young in his work published in 1823, p. 153, are interpreted by him to denote the AGATHO-DÆMON or Good Spirit; and probably out of this symbol grew the expression in Genesis, ch. i. v. 2, "the Spirit of God moved upon the face of the waters." Events in the Bible History have caused a very similar symbol to spread far and wide and to be recognised in distant centuries. In the record of the flood subsiding, the dove returns to Noah with the olive branch, and in all succeeding time, wherever the record has become known, the dove and olive have been regarded as the peculiar tokens of love and peace. For sheltering and protecting power the Psalmist appears to recur to the original emblem of the divine might:-"In the shadow of thy wings will I make my refuge," Ps. Ivii. I; and at the baptism of the Blessed Saviour, "the Spirit of God" is described "descending like a dove, and lighting upon him," Matt. iii. 16; and so that same holy sign, a dove with outspread wings, has been adopted as the eniblem of God's Holy Spirit.

As symbols in Christian Art, the dove and olive branch, the anchor and the lamb, were probably in use before John, the last survivor of the apostles, had passed away. They are found on a tombstone from the very ancient crypt of St. Lucina, and St. Lucina, we are told in the *Roma Sotterranea*, pp. 40, 82, and 124, may almost be identified with Pomponia Gracina, "the wife of Plautus, who conquered Britain under Claudius." She was accused in A.D. 58 of having embraced the rites "of a foreign superstition," by which phrase the historian Tacitus denoted her conversion to Christianity. She lived to a great age, and so her crypt, "the crypt of St. Lucina," may date from almost the begin-

ning of the second century.

About the same time, or a little later, came into use the word Ichthus, a fish, and its picture, as Christian signs. To the communities of believers, gathered here and there in towns and cities hostile to them, the cardinal truth was, JESUS CHRIST GOD'S SON THE SAVIOUR, and in corresponding Greek words, Ίησοῦς Χριστὸς Θεοῦ Υίὸς  $\Sigma \omega \tau \eta \rho$ , the truth was expressed. Out of these with ready skill was formed the acrostic IXOYS,\* a fish; and a fish drawn or sculptured became the sign of Christian discipleship. "We little fishes," says Tertullian, as quoted in Rom. Sotterr. p. 211, "are born in water after the example

of Fesns Christ our fish."

The tomb of a relation of the emperor Domitian, Flavia Domitella, is still preserved in Rome. In A.D. 97 "for her testimony to Christ she was punished by exile to the island of Pontia" (Rom. Sott. p. 40), and her tomb still preserves. after the lapse of at least 1700 years, some undoubted specimens of what Christian Art effected at so very early a date. On the roof are "exquisitely graceful designs of branches of the vine (with birds and winged genii between them)"; "traces also of landscapes may be seen here and there"; "the good Shepherd and Agape, or the heavenly feast, a man fishing, and Daniel in the lions' den," are also to be met with. Rom. Sott. pp. 72–74.

The era of the Roman Catacombs was the infancy of Christian Art, and as might be expected, the strictly "Biblical Paintings" there found are very few; and even when illustrative of the Old or of the New Testament History "were essentially symbolical." Rom. Sott.

<sup>\*</sup> For full information consult Roma Sotterianea, pp. 207-213. St. Clement of Alexandria, A.D. 190-220, "is the earliest witness to the use of this symbol," -- "and it is by no means improbable that the schools of Alexandria were really the first to originate it. The Church of that city was composed largely of converts from Judaism; and we know that nothing was more familiar to the Jews than the habit of coining names for their leaders or other great men, by means of a combination of the initial letters of some other names, or legend, or motto closely connected with them." Judas the son of Mattathias, in his war against Antiochus Epiphanes, B.C. 166, had inscribed on his banner the phrase in Hebrew which corresponds to the English "Who is like to thee among the strong, O Lord,"—and from the initial letters of those Hebrew words was formed the family name Maccabees.

pp. 240–250. The chief of them are entitled, Noah and the Ark, typical of baptism; Jonah and the Fish, types of the resurrection; the Ivy or Gourd; Daniel cast to the lions; the Three Children in the Furnace; the Adoration offered by the Magi; Moses taking off his shoes at the bush, and his striking the rock; and the Resurrection of Lazarus.

Step by step to follow through other works the progress of Pictorial Art in illustration of the Bible Histories demands volumes and not a single section or chapter only. Its origin and growth in early ages have been briefly shown, and when the path was once opened, many, from that day to this, have been the artists to pursue it. Indeed some of the noblest productions of mediæval and of modern art are those which interpret into visible speech the narratives of the old Jewish literature and of the purely apostolic records.

Would we learn more on the subject, trustworthy guides are at hand. For Biblical Paintings we may very profitably refer to Lord Lindsay's *Sketches of the History of Christian Art*, in three volumes, 1847. The volumes are preceded by very instructive "*Memoranda* touching—1° the Ideal, and the Character and Dignity of Christian Art; 2° the Symbolism of Christianity; 3° the Mythology of Christianity, pp. i–ceviii. Architecture, Sculpture, Painting, constitute his Trinity of Art, and these he treats of from their origin in the Catacombs of Rome down to Albert Dürer, of Nuremberg, A.D. 1471–1528; Albert Altdorffer, of Bavaria, 1488–1558; Hans Holbein the son, of Basle, 1495–1543; and Louis Cranach the son, A.D. 1515–1586.

Another work popular both in Germany and England will lead us through a course very similar to Lord Lindsay's,—it is Kugler and Burckhardt's *Handbuch der Geschichte der Malerei*, 2 vols. 8vo. Berlin, 1847. These volumes offer not only a clear view of Pictorial Art as followed in Christian antiquity, but represent its progress through the middle ages and its condition in later periods. Through all these centuries it is most interesting to note how the religious literature of a people that held

sculpture and painting in abhorrence, has constantly occupied the thoughts and roused the powers of the Artists of Christendom.

But the Engraver enters into rivalry with the Painter and the Statuary, and Bible Prints give forth Bible Figures in infinite abundance. A simple fact will serve to show this better than a long array of authorities, or a special exhibition of examples. The celebrated Bowyer Bible, originally of seven large folio volumes, was "embellished with engravings from pictures and designs by the most eminent artists," but a certain copy has been so added to and enlarged by the insertion of 6348 plates illustrative of the scenes and events of the Holy Scriptures, that the seven have grown to forty-five volumes of surprising magnitude. In a manuscript index\* of the huge work, sixty-seven artists are named, who during the fifteenth and sixteenth centuries contributed nearly 1200 drawings or paintings of Bible Figures to the treasury of Christian Art.

Those centuries, the fifteenth and sixteenth, witnessed the origin and rapid progress of Bible Prints strictly so called. For a brief period the Block-books, with their rude but graphic portraitures, familiarized the literary world, and in some degree the people, as well with the legends founded upon Scriptures, as with the personages which the Scriptures record; but on the invention of moveable types and the improvement of the graver's art, it soon became customary to ornament the Bible itself, and Bible prints were multiplied beyond all former experience.

On this subject much information is given by Dibdin, Sotheby, and Noel Humphreys. The last narrates, with many examples, the *History of the Art of Printing* from its invention to its wide-spread development in the middle of the sixteenth century; and Sotheby in his *Principia* 

<sup>\*</sup> The index was compiled by the excellent owner of the volumes, the late Robert Heywood, Esq., of Bolton-le-Moors, Lancashire, in whose family they still remain.

typegraphica, 3 vols. 4to, especially exemplifies the blockbooks, or xylographic delineations of Scripture history, which had been issued in Holland, Flanders, and Germany

during the fifteenth century.

The further prosecution of the subject in these pages, we shall carry on by referring to some of the early printed versions of the Bible, in which woodcuts were introduced, and then naming and describing such printed works of the same kinds as we have had the opportunity of examining, or in which the illustrations owe their origin to the study of

Christian legends or traditions.

Polyglot, Hebrew, Syriac, and Greek Bibles, being intended for the severely learned, are without pictorial embellishment; though in some Hebrew manuscripts of the Old Testament, there are in the margins curious figures of animals, formed by very minutely-written words. The earliest printed Bibles in other languages are also in the fifteenth century destitute of ornament. The Venice editions of the Latin Bible in 1498, and of the Italian Bible, "in lingua volgare," in 1487, 1490, and 1492, are illustrated with figures from woodcuts: so also is the German version of Augsburg in 1477 and 1480, of Cologne in 1480, and of Nuremberg in 1483. Several of these were repeated in the early part of the sixteenth century; and other editions with other plates were added from time to time; but Martin Luther's Allte Testament deutsch, Wittemberg, 1523; Biblia integra, Veteris et Novi Testamenti, Cologne, 1527 and 1529; Le Fevre's Sainte Bible en françoys, Antwerp, 1530; Olivetan and Calvin's Bible qui est toute la saincte escriture, Neufchatel, 1535; the Lyons Biblia sacra latina, in 5 vols. 16mo, 1542-1549; and Die gantze Bibel, Froschover, Zurich, 1545; these bring us down to the very time of Holbein, with whom our sketch may be regarded as ending.

Though very far from being a complete list, we give in conclusion a series of works which, taken in order, along with those already mentioned, present a connected view

of the progress of Bible prints of Bible figures.

Premising, first of all, that for the earliest time of Bible

Prints, the admirable work of Noel Humphreys, A History of the Art of Printing, containing 100 illustrations, produced in photo-lithography, gives many specimens, no less interesting than instructive. The chapter which treats of the Block-books shows how they formed "the connecting link between manuscript books and books printed with moveable types."

I°. Next we name the Epicgel Menichticher Behaltniffe,—mit 278 alten illumirten Holyfichen. Folio. Basel, m.cccc.lxxvi. This Mirror of Human Salvation differs very widely, if not essentially, from the Speculum of 1440.

The volume measures 3.9 decimetres by 2.9, or 15.35 inches by 11.41; and the devices about 1.3 d. by .87.\* The initial 5 leaves are unnumbered; then follow i-ccxxi leaves numbered, and 8 final unnumbered. Total 234 leaves.

The Spiegel, divided into 32 chapters, contains various scenes and events from the Scriptures, with the passages of Scripture referred to and often quoted at length; but there is little regularity observed in the portions made use of. The 278 woodcuts are all coloured, rudely drawn and engraved, yet expressing the events and actions to which they refer. Some of them, as the Creation, the Temptation, the Expulsion and the Curse, may have suggested to Holbein, who resided several years at Bâle, the first four of his Bible figures. The serpent, however, has the head and body of a woman, with angel's wings and a serpent's tail. The ark is a house in a large boat, and has sails above the house;—altogether it is very unlike the rectangular box which Holbein designed.

II°. In the original Dutch, and also in French and English, J. Sh. Berjeau in 1863 reproduced in fac-simile

\* By a simple arithmetical operation, and with sufficient exactness for practical purposes, the French decimetres may be converted into English inches; viz.

By multiplying the given *decimetres* by 4, and subtracting from the product  $\frac{1}{16}$  of the given decimetres; thus:—

(1.92 decimetres × 4) 
$$-\frac{1.92}{16} = 7.68 - .12 = 7.56$$
 inches.  
(1.25 ,, × 4)  $-\frac{1.25}{16} = 5.$  - .078 = 4.92 ,,  
(1.05 ,, × 4)  $-\frac{1.65}{16} = 4.2 - .065 = 4.13$  ,,  
(0.9 ,, × 4)  $-\frac{1.9}{16} = 3.6 - .056 = 3.54$  ,,  
(0.6 ,, × 4)  $-\frac{.6}{16} = 2.4 - .037 = 2.36$  ,,  
(0.87 ,, × 4)  $-\frac{.87}{16} = 3.48 - .054 = 3.42$  ,,

For exactness the decimetres must be multiplied by 3.937; thus: 1.92 d.  $\times 3.937 = 7.55904$  inches; and 1.25 d.  $\times 3.937 = 4.92125$  inches.

Geschiebenis van het berlighe Ernvs, or History of the Holy Cross, from J. Veldener's original edition of 1483.

It is a 4to volume, of which Berjeau's Introduction occupies pp. iii–xii, and the History of the Holy Cross 60 pages. There are 64 fac-simile plates on rough brownish paper, and Dutch stanzas,—an English version of them and a French. The plates or devices are without titles.

An example from the first plate of the series represents Adam holding a

spade, in the act of addressing Seth his son, -thus :-

Seth liene sone wilt my wel verstaen Tolten paradise soe salt ghe gaen Ende daer salt ghe den enghel vragen Wan neer dat eynden sellen mijn claghen.

Seth, dearest son, my words attend, Thy way to Paradise now wend, And pray the angels thee to show If these my woes shall end or no.

Seth, mon cher fils, sache bien me comprendre Au paradis tout droit il faut te rendre; Au bon ange il faut demander, Quand ma peine ici bas devra se terminer.

### III°. Le mirouer de la redempcion humaine. Lyon. 1488.

Folio vol. 3.28 d. by 2.4; or 12.91 inches by 9.44; full pages 2.65 d. by 1.85; the devices about 1.25 d. by .83. There are 172 leaves, numbered i-clxxij.

After the Prologue it is said, "Cy commence le mirouer de la redépcion de lumain lignaige translate de latin en francoys selon lintencion de la saincte escripture. En p.mieremet côment lucifer par son orgueil fut iecte de la haultesse du ciel au parfont denfer au xiiij. c. de ysaie & au xii. c. d'lapocalpse."

From a note in Mr. Douce's writing we learn: "This edition of the Speculum had been already printed in German at Basil by Bernard Richel, 1476. The cuts are the same, and being tinted in red and blue, resemble those I have in a book printed by Zeiner. The Basil edition has 22 more cuts at the end, some of which were probably lost, when the Lyons edition was printed 12 years after the other: but others of the 22 are repetitions, and relate wholly to Christ's Passion. The ends of the two versions therefore are different from each other."

Of the 256 devices the following may be specified; on f. ij v. the female serpent; f. iiij, Eve spinning with her child at the breast, and Adam labouring with a two-pronged hoe; f. xvi, "la prophete sibille demonstra a lempereur octauien la vierge marie tenant son enfant enuironne du soleil"; f. lxxxxi, "Du limbe des peres," or Christ's descent into hell; f. cxxvi and cxxvij, "Vesica piscis,"—in one case, "la vierge glorieuse mitigue lire de dieu enuers nous,"—in the other, Christ "Au dernier iugement de dieu," cxxviij v. "De la paine des dâpues,"—the huge Satan with cloven feet and with claws for hands forking the wicked into the great abyss.

# IV°. HIST. B. VIRG. MARLE, EX CANTICO CANTICOR.

Folio vol. 4.49 d. by 2.8; or 19.25 in. by 11.02; the woodcuts about

2.5 d. by 1.8.

There are 16 leaves, each with two woodcuts highly coloured, and they represent 32 scenes in the life of the Virgin. To each scene there are scrolls from the Song of Songs. The work is without date or engraver's sign.

# Vo. Echedel Chronicon Mundi. Large folio. 1493.

For particulars see the end of this volume among the sources of the illustrative plates. Nine plates at the beginning are, folio v, Creation of man, only the body formed, the lower limbs still in the unwrought clay; f. vi v. Creation of woman, like Holbein's design; f. vij, the Temptation and Expulsion; f. ix, Adam in a sheep-skin tilling the ground with a rough stick, Eve clothed in woollen or silk, her two children naked; f. xi, the building of the ark,—a fine ship; f. xxi, destruction of Sodom,—Lot's wife a pillar of salt; f. xxij v. Sacrifice of Isaac; f. xxvij, Joseph interprets Pharaoh's dream; f. xxx, Balaam and the angel.

VI°. Les sigures du vieil Testament, & du nounel. Folio. Anthoine Verard. Paris. About 1503.

The Colophon, above Verard's peculiarly fine device, records

T by finist er present liure Intitule le regard des deur testamens. Imprime a paris pour anthoine Verard marchant libraire demourant a paris pres hostel dieu deuant la rue neusue nostre dame alenseigne saint Ichan leuageliste, ou au palais au premier pillier Denant la chappelle ou len chante la messe de messeigneurs les presidens.

Folio vol. 2.59 d. by 1.8; or 10.2 in. by 7.08. Full pages 2.05 d. by 1.5; pages with figures 2.15 d. by 1.7.

There are 100 folios, the last being blank,—but no pagination.

Of figures there are 40 sets in triplets, each set preceded or followed by a stanza of 8 French lines declaring the subject. The emblem or device pages are in Latin; on the top centre are two figures holding a scroll, of which one is always David, the other some writer of the Old Testament; then in the centre and breadth of the page comes a triptych of three principal figures, with Latin mottoes, and at the bottom centre are two figures holding a scroll with Latin quotations from the Scriptures. Each emblem is followed by two or three pages of exposition in French. As an example of a triptych, we may name that on sign. p. 1 reverse, are included Enoch's translation, Christ's ascension, and Elijah's translation.

The devices or wood-engravings are very bold and good. The subjects, irregularly placed, are:—1. The temptation. 2. Moses at the bush. 3. Abner and Saul. 4. Presentation of the first-born. 5. Jacob in fear of Esau. 6. Moses and the golden calf. 7. Saul and the priests. 8. David's return. 9. Passage of the Red Sea. 10. Esau and the pottage. 11. The widow's dead son. 12.

Abraham and the three angels. 13. David and Nathan. 14. David bearing Goliath's head. 15. Esdras and the king. 16. Joseph's brothers. 17. Joseph sold. 18. Melchisedec and Abraham. 19. The king and Micah. 20. The foolish virgins. 21. Joab slays Abner. 22. Jezabel destroys the prophets. 23. The Jews deride Christ. 24. Isaac bearing wood for the sacrifice. 25. Isaac at the altar. 26. Woman created. 27. Joseph in the well. 28. David slaying Goliath. 29. Samson carrying the city gates. 30. Rachel weeping. 31. Daniel in the lions' den. 32. Jacob going into Egypt. 33. The angel and Gideon. 34. Enoch ascends to heaven. 35. Moses on the mount. 36. Solomon exalts his mother. 37. Solomon's judgment. 38. Satan and Abyron. 39. The children of Job. 40. How the king calls his bride.

VII°. Epeculum Passionis. Folio. Nuremb. Cum figuris cleg. MDVII.

"Speculum passionis domini nostri Jhesu christi. In quo relucet hec omnia singulariter vere & absolute: puta. Omnis pfectio yerarchie. Omniü fidelium beatitudo. Omnes virtutes. Dona. Fructus. Et spiritualiü bonorü omnium efficacia. Quod in fine prime partes huius speculi manifestissime coprobüt."

The Colophon records, — "per doctorem Vdalricũ Pinder cõnexũ: & in ciuitate impiali Nurenbergen. bene visum & impressum finit feliciter Anno salutifere incarnationis M.CCCCC.vij Die vero. xxx. mensis Augusti."

A folio vol. bound with and after "Passio domini nostri Ihesu Christi"; the large prints 2.35 d. by 1.6; the smaller .65 d. by .73.

There are 91 folios; initial 1 unnumbered, i–xc numbered; total 91. On a fly-leaf of this copy Mr. Douce has written, "Cuts to the Speculum by

Hans Schaugelin." V. Janssen, i. 264-5; Strutt, i. 320.

The work is one of meditation, and is divided into short and long sections. Parts I. & II. have 65 articles of meditation, with scriptural texts and comments, proofs and prayers. Part III. gives the ten "miracula" of the crucifixion, and then treats of the "resurrection, appearances, and ascension; of Pentecost, of the Assumption and praise of the Virgin Mary, and of the last judgment."

It is a book of great power in the drawings and engravings. The plates comprise 39 large designs, remarkably fine, and 36 small; namely,—Pars I. Christ at the cross, a large plate; followed by 22 small plates and 5 large. Pars II. Christ in the garden, and 22 other large plates, and 11 small. Pars III. The

crucifixion, with 9 other large plates and 3 small.

VIII°. Dürer's—1. EPITOME, 2. Pajšio, & 3. Upocalipõis. Large folio. 1511.

A magnificently wonderful book.

Large folio vol. 4.9 d. by 3.15; or 19.29 in. by 12.

I. "EPITOME IN DIVAE PARTHENICES MARIE HIS-TORIAM ab Alberto Dvrero norico per figuras digestam cvm versibvs anni xis chelidonii." Device, Virgin and Child.

Colophon — "Impressum Nurnberge per Albertum Durer pictorem, Anno christiano Millesimo quingentesimo vndecimo.

There are 20 leaves unnumbered, and, including the title, 20 plates, 2.95 d. by 2.05; 19 pages of Latin verses 2.45 d. by 1.05, in commemoration of the Blessed Virgin's history; as at f. A iij, "Angelvs ioachim &c apparet, et ad avream portam conivgi occurrere monet"; f. A v, "Diva Maria nascitur ioachim et Anna div sterilibvs"; f. A vi, "Maria tres annos nata, a parentibvs in templo presentatyr," &c.; f. C v, "Maria svpra choros angelorvm exaltata ad levam dei patris sedet coronata."

2. Pajšio bomini nojtri Jošu, ex hieronymo Paduano. Dominico Mancino. Sedulio. et Baptista Mantuano. per fratrem Chelidonium collecta. cum figuris Alberti Dureri Norici Pictoris. Device very fine, the Saviour crowned with thorns.

There are II leaves and II plates, IO pages of text and I of colophon; the

full pages of text 2.95 d. by 1.1; the plates 3.95 d. by 2.75.

From Douce's manuscript note we copy—"Coena domini cvm discipvlis,--V. Zani Encycl. II. vol. 7, p. 100. Christvs ab ivdes captatvr. The original painting is in the Gallery at Florence. Zani Encycl. II. vol. 7, p. 103. Christvs descendit ad inferos. V. Zani Encycl. II. vol. 7, p. 102. Christvs resvrgit a mortvis. V. Zani Encycl. II. vol. 7, p. 102, & vol. 9, p. 81."

# 3. Apocalipiis Co Figuris. Nurnberge. 1511.

There are 16 folios, 16 plates including title, and 15 pages of text and I blank. The text measures 3.4 d. by 2.15, in double columns; the plates

about 3.9 d. by 2.78.

According to Bartsch, this is the second edition; the first edition bears a German title, and the text is in German at the back of the cuts. Of the tercia figura it is said, "the original drawing is in the King's Collection at Buckingham House.

# IXº. Pajsio Beju Chrifti. Argen. (Folio.) M.D.XIII.

" Passio domini nostri Jhesu Christi, ex cuangelistarum textuq; accuratissime deprompta additus sactissimis exquisitissimisq; figuris."

Colophon on last leaf recto, " Mathias Kupfuff, impri-

mebat Argeñ. Anno M.D.XIII."; on last leaf verso, The Saviour at the cross; for which see Bartsch, vii. 462, No. 8.

Folio vol. 2.98 d. by 2.1; or 11.73 in. by 8.26, bound with the Speculum, 1507; large woodcuts 2.35 d. by 1.63.
There are 30 folios, or 60 pages, all unnumbered.

The title bears a double acrostic, MORS XRISTI VITA NOSTRA; the verso, The Jews preparing to stone Christ, a fine plate; then A ij-E b, "Passio

domini nostri," in 25 chapters.

The 26 fine plates are by M. Graaf; see Bartsch, vii. 459. Above each chapter is the title of it and its plates, and then follows an explanation or meditation; there are also references to the appropriate passages of the New Testament.

### X°. Duntschen Bubel. Folio. Antwerp. 1518.

The whole volume is in Gothic type.

"Den bibel gheträslateert en vmeerdert vuolghede allen die boecke als inde laty en mitte figure. Ghepret ano xvc xviij. Keert õme en daer vintme die tafelmet al sijn capittelen." (A fine device of Christ, and the glory streaming on a circle of figures, in the centre of which is the Creation of Eve in the very method of Holbein.)

Colophon, "¶ Gheprent tot antwerpen in onser lieuer vrouwe panc bi mi Claes die Graue Int iaer os heeren m.vijf

hondert ende xviij. opten xxviij dach Junij."

Folio vol. 2.6 d. by 1.9; or 10.23 in. by 7.48; full pages 2.15 d. by

1.5, in double columns; plates about .95 d. by 1.5.

Register a-1.38 folios; U-3 121; Ua-Yn 116=375 folios.

The order of the books of the Bible and the number of chapters differ from our Bibles; thus Genesis has 76 chapters, Exodus 34, Numbers 20, Joshua 16, &c. The Maccabees end with folio cccxxxv, then cccxxxix-ccclvij, Diverc der Apostelen, in 26 chapters, and ccclxiiij-ccclxxv, Dboec der heimelije keropenbaringhe.

The whole number of plates or devices is 73, some few occupying a whole page. On f. iii, in the Temptation, the serpent twined round the tree has a woman's

body and head.

### XI°. FIORETI DE LA BIBIA. 4to. Milan. 1523.

"Fioreti de la bibia Vulgari & historiati nouamente

stampati." The Transfiguration over the title.

Colophon, "Stampato in Milano p messer Io. angelo Scinzenzeler, nel anno del. m.ccccc.xxiij. adi. xij. di Marzo."

4to vol. 1.98 d. by 1.38; or 7.79 in. by 5.43; devices .47 d. by .67.

Reg. A-I in 8 s. = 72 leaves, unnumbered.

The work is divided into 179 chapters, to each of which there is a title; but it does not follow the usual order of events. First, it treats of Christ and the Trinity, of the creation of angels, &c. The Fall is recorded in the twenty-ninth chapter, the building of Babel in the seventy-fifth; and so on.

The devices are rude and unfinished to the number of 58; among them are Michael commanding the devil to adore Adam, and Adam revealing his own

death to his sons.

A very curious work. Douce asks if the author did not extract his materials from the *Parva Genesis*, for which he refers to Fabric. Cod. apocr. Vet. Test. tom. ii. 122.

# XII°. SCRIPTURE STORYS. 12mo. Antwerp. 1535.

Within a darkly-engraved border of Bible scenes—

Storys and prophesis out of the holy scriptur, garnystede with faire ymages, and with denoute pracies, and thanesgenings onto (Nov. With grete diligence oursien and aproved by the inquisitor of the Christen faithe, maester Nycolas Coppisu, de Montibus, Dean of saincte Peters, and Chacheler of the universite of Louen. Unno M.CCCC.XXXV.

Colophon, figure of St. Paul with mottoes around, and This boke is prented in Andwarpe upon the Combardes walle, over against the golden hande By my Symen Cowle. Anno XXXVI.

12mo vol. 1.48 d. by .96; or 5.82 in. by 3.77; full pages 1.15 d. by .77; plates .5 d. by .71. Reg. a-x in 8 s. = 168 leaves, or 336 pages, unnumbered.

On 332 pages are subjects from the Scriptures, with devices, references, and prayers. Exclusive of the title and colophon, there are 91 plates, of rather uncouth execution, but the subjects are often similar to those of Holbein and Brosamer. The figures of the four Evangelists are at the end, each with his appropriate symbol of angel, lion, ox, and eagle.

Douce, in a MS. note, informs us, "The cuts in this book were done by Hans Sebald Beham, and separately published at Frankfort, 1533." See Harleian Catalogue, i. p. 25; also see Coll. W. C. iii. 157. Also, "The cuts have many variations from the cuts of HSB of 1553 and 1539, and are, I think, copies, the 1539 (cuts) being exactly as those in 1533."

XIII°. HOLY BIBLE BY COVERDALE. 1st edition. Folio. 1535.

Within a border, in six compartments, representing great events in the Bible history; — "Biblia. The Boble, that is the boly Scrypture of the Olde and New Testament sauthfully translated in to Englosbe M.D.XXXV."

Colophon, "Prynted in the years of our Lorde M.d.xxxv. and synished the sourthe dane of October."

Folio vol. 3.25 d. by 2.1; or 12.79 in. by 8.26; full pages 2.7 d. by 1.385; double columns, including margins.

XIV°. BIBEL. Folio. Zurich. 1536.

Within a border in twelve compartments, representing the six days of creation;—the creation of woman, her presentation to Adam, the temptation, the judgment thereon, the expulsion, and Adam tilling, Eve spinning; "Die gante Bibel, das ift alle bücher altes vnnd neuwes Testaments, der propringlichen spraachen nach, auff aller treinvlichest vertreütsebet.

"Darzu und verund fomen ein schön und volkomen Register od' Zewaer über die gangen Bibel. Die jarzal vnnd rächnung der zeuten von Abamen big an Christu, mit sampt gwussen, Concordangen,

Argumenten, Zalen vii figuren.

"Getruckt zu Zürich ben Chriftoffel Frosehouer, im Jar als man

Balt M.D.XXXVI.

Colophon, CCCXVII v. "Getruckt zu Burich ben Christoffel Froschouer und vollenet, am sechszehenden tag des Merkens Im jar M.D.XXXVI."

Folio vol. 3.7 d. by 2.45; or 14.56 in. by 9.64; full pages 3 d. by 1.95; in two columns; devices .6 d. to .7 by about .85; initial 21 folios unnumbered, i-cccxvii numbered, = 338 folios.

The illustrative woodcuts are numerous, and in the Old Testament many are

of very similar design to those of Holbein.

An edition, Zurich, M.D.XLV. has the same plates from the same blocks; folios i-cccxv.

XV°. SCHAUFFELIN PASSIO CHRISTI. Small 4to. Francfort. 1536.

"Doctrina, Vita et Passio Iesv Christi, Juxta Noui Testamenti fidem & ordinem artificiosissime effigiata."

"Lere Leben vinid Sterben Jesu Christi, Inbalt Des gangen Newen Testaments, Künstlich furgebildet." (Device \$ on a spade.) "Francoforti, Apud Christianum Egenolphum."

Colophon, "Getrucft zu Franckenfurt am Meyn, Bei Christian

Egenolff." M.D.XXXVII.

Small 4to vol. 2. d. by 1.36; or 7.87 in. by 5.35; full pages 1.53 d. by 1.; plates about 1.4 d. by 1. Reg.  $\Delta - \kappa$  in 4 s=40 leaves, or 80 pages.

The plates, in two sections, numbering 73, are very fine, bold, free, and powerful. Above each there is a Latin title, and a reference to the evangelists, in one line; and below, also in one line, a German title and reference.

In Section I. the first and last subjects are, Annunciatio Maria, Luc. i.; Missio Spiritus sancti, Joan. xiiij. Section II.—the first De Signis Cali,

Luc. xxi.; two last, Assumptio Maria, and Judicium extremum.

"I suspect," writes Douce, "the engraver was M. Graaf, and Schaufelin only the designer." It is the same work, as to the cuts, as the Speculum Passionis Domini N. Jesu Christi, &-c., fer Doctorem Udalricum Pinder. Norimb. 1507.

Down the right side in the margin of Douce's copy, the plate on f. B. 3. Jesus traditur osculo Jude, Matth. xxvi., bears the well-known motto of Henry 11. of France, in a bold hand, Donet totum Supercat orbem. The copy was his, and afterwards passed into the hands of M. de Thou, who in 1591

was keeper of the Royal Library in Paris.

In addition to the fifteen works just spoken of, there are fifteen others to be described near the end of our volume in connection with the plates taken from them for comparison with Holbein's Bible. The list ends with Stimmer's "Neue Rünftlicke Figuren Biblifcher Hifterien," 1576. Later than this time it is unnecessary that our sketch of Pictorial Art should be carried. Numerous were and are the works devoted to the subjects contained in the Holy Scriptures, or derived from them or from Christian history and legend. Our theme has been Holbein's Bible Figures, and ample, though not complete, are the notices we have introduced of similar volumes up to and during his day, in which the designer's and the engraver's skill has been put forth for giving form and expression to the scenes and characters of sacred and religious histories.

# SOME OF THE CHARACTERISTICS OF PICTORIAL ART,

AS FOUNDED ON SACRED HISTORY,

WITH ESPECIAL REMARKS ON SEVERAL OF HOLBEIN'S BIBLE FIGURES.

From the German of Dr. Alfred Woltmann.\*

ANY of the greatest modern artists have taken the subjects of their principal works from the Old Testament. We only need to recall Lorenzo Ghiberti's later doors at the Florentine Baptistery,

Michael Angelo's ceiling of the Sistine chapel, and Raphael's Loggie. So a new upsoaring of modern German painting began with the fresco-figures from the History of Joseph, which Cornelius, Overbeck, and their associates in Rome, painted in the house of Bartholdi. Holbein's figures from the Old Testament were no monumental creations like the above-mentioned, and yet we must, spite of the modest form and the small scale of their bringing-out, place them in the same rank with those, on account of their spirit and invention.

The sacred books of the Jews might be compared with Homer in regard to their effect on the fancy of the artist. What fulness of naïve and magnificent poetry, set forth in the smoothest and most bewitching speech! And all these narrations, be they stories of family life or accounts

<sup>\*</sup> See Holbein und seine Zeit, Svo, Leipzig, 1866-68; Zweiter Theil, ii. pp. 60-73.

of valiant deeds of war, have so genuinely human a kernel, that they remain ever new, and continually sound full into every heart. The personages who appear in these writings are simply men, through and through, in their feelings and their passions, in what they do, and in what they fail to do. Freely do they give themselves up to everything that moves them; with them pain as well as joy speaks in the most powerful, unbroken tone of nature. Each action is complete and each motive is clear and comprehensible. As they sounded hundreds of years ago, so also do the histories sound to-day to each healthy

and unsophisticated mind.

This genuinely human element, which pervades the books of the Old Testament, has especially attracted Holbein. Never does he let himself be led by strange ecclesiastical preconceptions; never does he approach, in conception, those artists who deal out religious fervour as if it were a special trump-card.\* He treats these subjects merely as he would profane objects of which he makes use, and allows himself to be guided by nothing but the spirit of the narrative. All the personages introduced show that stunted figure which Holbein loved, and which is considered sometimes much too short in proportion to the size of the These forms are the very opposite of the men of the 15th century, of the thin lanky figures, of the odd close-fitting garb, which confined the limbs and hindered every free movement, and of the deportment, in which the artificial grace, learned from a dancing-master, is combined with whatever is angular, awkward, and constrained; so that the personages are in their appearance completely the children of that epoch of transition, so full of unsteadiness, extravagance, and disruption. Holbein's men are modern men, ready and self-reliant, free, easy, and resolute in their appearance. Through their walking and standing, their gestures, and their behaviour to each other, there runs a common feature,—the practical. This Holbein

<sup>\*</sup> The author borrows this striking expression from J. Meyer's "History of Modern French Painting."

possesses to a greater degree, perhaps, than any artist that has ever lived. He knows, when needful, how to set everything in action—action, too, whose full meaning clearly and forcibly strikes the eye. Meanwhile he always keeps within due limits, safely guided by calmness of feeling. Never does historical representation degenerate into figuredrawing; and as the artist draws directly from life, that which is common-place is always absent. Uncouthness finds its proper place; but even that preserves a plain nobility. Everything in the composition seems unstudied, and yet whoever examines each separate leaf more closely will recognise the refined calculation of the Master. Everywhere Holbein makes use of the simplest means, he limits himself to a moderate number of figures, of which, however, not one is idle. Himself the son of a country whose artists delight in bright ever-changing variety and rich accessories, and a Master in the most delicate finish of details—he vet contents himself with what is barely necessary in scenery and detail, in furniture and costume. Landscape, architectural views, and the like, are also given in a masterly way with slightest indications; but they attract the eye independently only where this suits with the subject.

The early-lost introductory leaf, the "Fall of Man," betrays, in the naked forms of Adam and Eve, an able study of nature, but it also shows that the artist had scarcely the opportunity of seeing more beautiful forms. Eve is simply plucking the apple, and her attitude is excellent; the Serpent, with a crowned human head, as usual is standing upright near the tree. Very pretty are the surroundings—the light edge of the wood, and the beasts, among which especially a leveret and a wild boar strike the eye. Hereupon follows a much-neglected, but in the highest degree remarkable page,—Noah's ark in torrents of rain driving through the waters, whilst a beam of light is already breaking through the clouds, and the dove comes flying with the olive-branch. Holbein has here wished to give an harmonious picture with effect of illumination and chiaroscuro. But herein the art of woodcutting, as it then

existed, with its more plastic manner of treatment, could not answer his purpose, although such essays in the woodcutting of the present day are common enough. limited range of the older process is to be seen especially in various pages in the representation of waves and clouds. of fire and smoke; yet its sharp precision and characteristic simplicity offer such advantages as fully outweigh the disadvantages. With the landscape is conjoined a figure-picture, the Building of the Tower of Babel (No. 6, B 2 verso, Gen. xi.). It is not the judgment of God, not the confusion of tongues which we here behold, but the building itself, which is proceeding in perfect quietness. From the midst of the city, with its towers and gabled houses, rises the strong round building, supported on all sides by buttresses. There walls are being built, cement dragged along, stones hewn, the crane is actively at work—everything shows vigorous stirring life. Let us, somewhat anticipating, here join on just a few more leaves, in which appear not characters acting one by one, but men working in a mass—and it concerns the whole race, not the particular person. So Pharaoh's Passage through the Red Sea (No. 16, C 3 verso, Exod. xiv. & xv.), the waves of which break over immediately behind the last men of the Israelites. There are among the drowning men figures splendidly conceived and full of reality; such as a countless host, on foot, on horseback, and leading the flocks; the march of the Jews is shown winding along the shore and lost in the distance. Further on Shishak's Army (No. 59, 1, 2 Chron. xii.), which is carrying off the golden shields and the costly vessels from the Jewish temple. The procession, issuing from the Roman archway, contains many figures which recall Andrea Mantegna's Triumph of Casar. Then Sennacherib's Host (No. 60, 1 verso, 2 Chron. xxxii.) put to flight by the Jews-a boisterous fight of foot-soldiers in the artist's own times, and calling to mind the beautifullydrawn battle-piece in the Museum of Basle. Last of all the Return of the Fews (No. 61, 12, Ezra i.) richly laden from the captivity to Jerusalem, which they behold from the slope

of the mountain, with its walls, houses, and the new temple,

the building of which is already begun.

Among the early pages are to be found some simple beautiful pictures of patriarchal life, the conception of which perfectly corresponds with the key-note of the biblical narrative. Abraham kneeling down before the three Angels (No. 7, B 3, Gen. xviii.); bearded men in homely garments, no longer winged as in Holbein's earlier compositions for Petri's Old Testament: Sarah, with flowing hair and turban, like a Jewess of the 16th century, stands listening at the door of the tent. Rebecca appears, in a similar costume, in one of the following pictures (No. 9, B 4, Gen. xxvii.), when she is leading Jacob to the bedside of his dying father. Touching is the weak, greyheaded old man, who is giving his blessing with one hand, and with the other is feeling for the rough hair on his boy's arm. Clearly and distinctly is the anxious suspense as to the issue of this deception stamped on both mother and son, and indeed, on their whole form, for the countenances are scarcely to be seen. But the wide bow-window affords a view over field and thicket, where Esau swiftly and unsuspectingly is chasing the venison for his father. Grander is the preceding picture, Abraham's Sacrifice (see the woodcut, No. 8, B 3 verso, Gen. xxii.). The altar of rough stones is set up, for in the Scriptures it is written that Abraham built it himself. Upon it, ready on the wood, lies the boy Isaac, bound hand and foot; Abraham, a truly patriarchal figure, with long beard and powerful arm, is, as we read, already stretching out one hand with the knife, whilst with the other hand he is laying hold of the boy's hair. The greatest terror has seized Isaac, who, with eyes fixed, mouth open, awaits the death-stroke. Then, with the speed of the storm, does the angel of the Lord approach to stay the deed. Inimitable is it, how the immediately preceding as well as the present moment is intimated; how Abraham raises, and almost at the same time lets the steel fall again; and the inward emotion pervades his whole form from head to foot. Beyond the ram, which is caught by its horns in the thicket, there is a flight of birds in the sky; and quite in the distance, given with only a few strokes, and yet with the fullest certainty, are the two young men,

and the ass grazing.

A magnificent group shows the Selling of Foscph (No. 10, B 4 verso, Gen. xxxvii.). Incomparable is the attitude of the sleeper in *Pharaoh's Dream* (No. 11, C. Gen. xli.); near the bed his visions are portraved in an equally naïve and palpable way, the lean kine pushing the fat kine most eagerly and resolutely. Very striking is Facob on his Deathbed (No. 12, C verso, Gen. xlviii.), strengthening himself and sitting up on the bed—as the Scripture says—whilst Joseph brings him the two weeping boys, on whose heads he lays his hands. The next page\* Facob's Burial in the Cave (No. 13, C 2, Exod. i.) gives us a glimpse into the future. In the middle distance the new Pharaoh is giving to the Hebrew midwives the dreadful command to kill all the new-born sons. This also goes on in a very patriarchal way; crowned, sceptre in hand, the monarch leans on the balustrade which encloses his palace, and he makes known his will to the kneeling women, who appear to permit themselves to make remonstrances. The king's castle, which rises behind him, is an Italian building with battlements; in the back-ground is a city on a river, with a crowded arched bridge and some high mountains.

Henceforth Moses becomes the hero: we see him first of all as a *Shepherd* (No. 14, C 2 verso, Exod. iii.), when he puts off his shoes with truly Raphael-like emotion at the appearance of the Lord in the flaming bush (No. 14, C 2 verso, Exod. iii.). Then he stands with Aaron before the throne of Pharaoh (No. 15, C 3, Exod. v.), who answers their prayer to let the people go, in a peculiarly forcible way, resting both hands on the arms of the throne, the upper part of the body bent forwards, half angry, half mocking. Before the doorway, however, the Jews are being driven more harshly than ever by the taskmaster to

<sup>\*</sup> Woltmann makes a slight mistake here; Holbein's fext expressly names the event, Joseph's burial.

work. Further on Moses appears to us ordering the manna to be gathered up (No. 17, C iv. Exod. xvi.); in varying circumstances going to receive God's commands on Mount Sinai (Nos. 18, 20, 21, & 22, C iv. verso, Exod. xix.; D verso, Exod. xxxiv.; D 2, Lev. i.; D 2 verso, Lev. viii.); dividing with Aaron the people into tribes (No. 25, D iv. Num. i.); commanding (No. 29, E 2, Num. xxxi.) the death of the Midianitish women and boys; raising the brazen serpent (No. 28, E 4 verso, Num. xxi.); pronouncing his curse on Korah and his company (No. 27, E, Num. xvi.), whom the abyss swallows up alive. Here are the horror and suddenness of the occurrence,—the affrighted starting back of those present,—the demonlike violence of the angry Moses, mighty, and

yet expressed without any extravagant pathos.

The most beautiful of the pictures of Sinai which have been mentioned (No. 24, D 3 verso, Lev. xix.) shows the delivery of the commandment — "And when ve reap the harvest of your land, thou shalt not wholly reap the corners of thy field, neither shalt thou gather the gleanings of thy harvest. And thou shalt not glean thy vineyard, neither shalt thou gather every grape of thy vineyard, thou shalt leave them for the poor and the stranger." On the left, in the middle distance, stands Moses on the mountain, in converse with the Eternal Father, who looks forth from his dwelling-place in the clouds. But the painter has embodied the things whereof they are speaking in a lovely idyll which fills the rest of the page. In front are men and women busy in the vintage. behind a servant is cutting the corn, and further on four horses are dragging the heavily-laden wagon to the hospitable Swiss village. Here with the simplest means, with a few slight touches, are indicated the form of the ground, the roads and paths, the distant communities and the high mountains. It is one of the best examples for showing Holbein as a great landscape-painter.

But among the pictures of Moses the three last in the fifth book are especially significant: in these he appears teaching and exhorting, and they represent a situation

which is each time varied and characteristic. First of all he calls to the remembrance of the people of Israel the occurrences since Mount Horel (No. 30, E 2 verso. Deut. i.); he stands surrounded by the listening crowd who are assembled about him, kneeling or sitting, and just as strikingly as his attitude and gesture here express recollection, on the next page they show warning and admonition (No. 31, E 3, Deut. iv.). In a vaulted hall he sits behind the desk, eagerly leaning forward and impressively turning to the hearers, who are characters conceived in a clear, sharp, and distinctive way, pressing closely in a respectful attitude to stand opposite to him. Finally, in the third picture he sits on the stone bench before the door of the house (No. 32, E 3 verso, Deut. xviii.), and gives commands to the priests and Levites. In continuation also there come in a few more pictures of kindred subjects, which depict the relation between a teacher and his scholars. That which opens the first book of Chronicles (No. 54, H 2 verso, I Chron. i.) is especially distinguished for unsurpassable arrangement of the numerous figures. Less good in execution, but most interesting, is the picture of the prophet Amos (No. 90, M 4 verso, Amos i.), who sits in a room, with a little arched window, in a lecturer's chair, before his attentive hearers, just like a professor of Basle University.

Amongst the pictures of Moses there appears a representation, which we have once before seen treated by Holbein in Adam Petri's Old Testament, Aaron's Sons, Nadab and Abihn (No. 23, D 3, Lev. x.), whom the fire sent of God consumes,—just as powerful a picture of Divine judgment as was the Rebellion of Korah (No. 27, E, Num. xvi.). Here and in the later occurring Eating of the Paschal Lamb, a great advance upon the earlier treatment is to be seen. In quite a modern spirit is the lofty knightly form of Joshua (No. 33, E 4, Josh. xii.), who stands in full armour and with a waving plume amidst the conquered kings; and amongst the warriors standing by there especially comes out on the right a valiant figure hastily sketched in the slightest way. Here we can quite

see how Alfred Rethel, one of our most genial artists of the present day, had studied Holbein. The Mutilation of Adoni-bezek (No. 34, E 4 verso, Jud. i.) is very powerfully represented, in which his thumbs and great toes are cut off,—a tragedy which even the warriors around behold with horror.

This terrible picture is followed by a lovely idyll, Boaz perceiving Ruth (No. 35, F, Ruth ii.), the most true-hearted illustration of that Jewish novel so full of nature. The reapers have just made answer to their master's question, "Whose damsel is this?" and he is turning to her with the kindly words, "Hearest thou not, my daughter? Go not to glean in another field, neither go from hence"; and the feeling look of the young gleaner gives the full meaning of this incident.

The next picture (Hannah's Prayer, No. 36, F verso, I Sam. i.), from the history of Hannah, Samuel's mother, is one of the most beautiful of all. It is also, by Carel von Mander, mentioned first among the Bible Figures and esteemed worthy of admiration. Elkanah sits beside his wife Peninnah, in a simple chamber; the pair of doves before them on the table signifying the sacrifice which they often brought to the temple, when Peninnah rejoiced her husband with children. But Hannah, his other wife, whose womb was not blessed, stands bowed down and weeping before them. Coldly is she asked by Peninnah, with earnest sympathy by her husband, "Hannah, why weepest thou?" How heartfelt and touching is this in all its simplicity!

We see David, when he as a boy overcomes Goliath (No. 38, F 2 verso, I Sam. xvii.); when he rends his clothes as the crown of the dead Saul is brought to him (No. 40, F 3 verso, 2 Sam. i.); when the valiant knight Uriah goes to receive from him his deceitful compassion (No. 42, F 4 verso, 2 Sam. xi.); and when Nathan upbraids him for his crime (Nathan's Reproof, No. 43, G, 2 Sam. xii.). This scene, which takes place in a magnificent open hall, with a view of the distant country, is conceived in a striking manner; not, as we should expect, with reproving gesture; not like Samuel to meet Saul in Holbein's picture of the Council Hall, does the prophet step forward to meet the King; but kneeling he addresses David standing before him in full kingly apparel. The artist thereby only the more impressively brings before our eyes the whole weight of this moment; we see as it were the king unmasked, and his guilt declared to his very face. The artist has attained his object; the erect and crowned is also the humble. What we see in the distance concerns the events which the conclusion of the chapter recounts. On the steps of the hall is arriving the messenger of Joab, who demands help from David for the entire conquest of Rabba, the chief city of the Ammonites; and far in the distance is to be seen the

conflict around the city.

Then follow the wise woman of Tekoah (No. 44, G verso, 2 Sam. xiv.), who brings about Absalom's forgiveness by his father,—Joab, who, assassin-like, smote Amasa whilst embracing him (No. 45, G 2, 2 Sam. xx.),—King David as a grey-headed old man, before whom Abishag, the fair damsel, who had been brought to him, is kneeling flatteringly (No. 46, G 2 verso, I Kings i.). Not the head only, but the hands also of the old man are full of character. Later on, at the beginning of the Psalter, we at length find David once more in quite a new situation (No. 71, K 3, Ps. i.). Solitary he abides in a quiet chamber, which gives us the idea of a princely dwelling of the 16th century. A magnificent curtain adorns the wall, cushions lie on the seats and on the window-sill; the harp hangs on the wall. The king, in a splendid arm-chair, sits at the table and writes down his "Blessed is the man that walketh not in the counsel of the ungodly, nor standeth in the way of sinners," so begins the first Psalm; and for this reason we see through the window two pilgrims who follow the path of the righteous. Solomon appears first of all, as throned and receiving the embassy of Hiram, king of Tyre (No. 47, G 3, I Kings v.). Then Solomon is supplicating God for wisdom (No. 57, Solomon's Sacrifice, H 4, 2 Chron. i.). His whole form is most finely conceived. He kneels, before the sevenbranched candlestick, alone in a beautiful hall of the

Temple, with a charming glimpse through an archway of noble church-architecture, which is a model of the renaissance style. The Temple, in one of the following pictures, where Solomon blesses the people of Israel (No. 58, H 4 averso, 2 Chron. vi.), recalls more the Romance style; the

Gothic, however, is quite out of Holbein's way.

Terrible is the Death of Abijah, Feroboam's son (No. 48, G 3 verso, 2 Kings xiv.), the last death-struggle of the son, as well as the lamentation of the royal father by the bedside, and the dull grief of the wife just entering, who comes in disguise from the prophet with the sad answer, knowing that her son will die at the same moment that she sets foot on the threshold. Dibdin\* is of opinion that the dying man on this page is the original of Sir Joshua Reynolds's figure of the dying Cardinal Beaufort. Further on the Children mocking Elisha is very pretty (No. 50, G 4 verso, 2 Kings ii.); Athaliah (No. 51, H, 2 Kings xi.) beholding before her Joas, whom she had believed dead, is a most noble dramatic conception. Moving, and not without a dash of humour, is the Blinding of Tobit (No. 64, I 3 verso, Tobit i. & ii.): the palm belongs to the first of the pictures of Job (No. 65, 14, Job i. & ii.). Charmingly and beautifully put together is the picture, so rich in figures, of "Esther coming in costly array before the throne of King Ahasuerus, and finding favour in his eyes" (No. 68, K verso, Esth. i. & ii.). The King in Holbein's time was the King of France, and so also the canopy and the carpet under the throne are adorned with lilies. The following pages, for instance, the pictures of Judith (Nos. 69 and 70, K 2 and verso, Judith x. & xiii.) and the representation of the Fool spoken of in the 52nd Psalm (No. 72, K 3 verso, Ps. liii.), are meaner in execution. This is also true of the picture of Solomon's Song (No. 74, K 4 verso, Canticles i.), to which, however, the beauty of the conception lends nevertheless a charm of its own. "My beloved is gone down into his garden, to the beds of spices, to feed in the gardens and to gather lilies. I am my beloved's, and my beloved is mine;

<sup>\*</sup> The "Bibliographical Decameron," i. p. 178,

he feedeth among the lilies."\* The painter had probably thought of this passage. The royal youth, in splendid costume, wanders about in the enclosure under the trees, and with the crown of lilies on his waving hair, is exercising himself in loud laments, and the lovely young maid follows him from afar with chaste longing. Her attitude and her manner of walking are entirely according to the rules of deportment prevailing in the Middle Ages, which, in spite of changes in dress and customs, still kept in favour in the first decade of the 16th century. "Mit einem lifen engen sebrite fam si dort ber geslichen," with a light soft step came she there stealing on, as the poet says; and "aufrecht, ichon als eine Bunichelgerte," upright and beautiful as a magic wand, may be added according to another passage; -- certainly the true comparison; for she reminds us of a pliant wand in her upright walking. She still preserves the easy bending attitude which was the fashion in the Middle Ages. "Fr wunneeliches boubet Daz truce ji zühteeliche enbor," her blissful glance the True one lifted modestly upward, without neglecting the prescribed downward casting of the eyes. She also observes the precept, "Din cleider edel unde rich Erac vorne mit ber bende enber, Das fi nibt bangen in das ber," † Thy garments noble and rich in fashion held before with the hands up. But in costume there is no longer anything belonging to the Middle Ages, and the new splendour of the 16th century is displayed just in the way shown by the beautiful drawing of a Swiss lady, a woodcut from which is contained in Woltmann's first volume, p. 254; the large round hat with waving feathers set slanting on her beautiful hair. The dress with puffed-out sleeves trails along in a stately manner, and when the lady raises it she lets a rich underskirt be seen. The beautiful neck is bare; and also the meaning of a handsome necklace is to be observed. Just as characteristic as her languishing graces and her gentle gliding walk

\* Chap. vi. 1, 2. † Troj. 7518, 20006, 19902, 15134. These passages are cited together in the excellent writing on habitations, by Dr. Alwin Schultz: "What the Germans of the 12th and human body." Breslau, 1866. is the awkward tripping and stooping carriage of the waiting-maid who follows her. Holbein, when he devised this amatory picture for the glowing Jewish love-poem, let himself be directly inspired by the language of passion and longing which it speaks, without an anticipation of that symbolic meaning being raised up by him which theolo-

gians desire to force upon it.

The dramatic meaning is exhaustively expressed in the Fudgment of Daniel (No. 86, M 2 verso, Susannah), and both the past and the coming moments are indicated, together with the present moment. The boy Daniel, who stands in the judgment-seat, is really still a child, dressed in the same simple frock which the little Hans Holbein and his brother wear in the to us well-known Augsburg picture of their father's. On the left, on the steps of the throne, stands Susannah in fetters. One of the elders, who has just given his answer, is led away on the right; the other, held by two soldiers in Roman costume, stands, cast down with the consciousness of guilt, in front of the wise youth, who is asking him questions; and the working of Daniel's idea is already shown in the thoughtful and surprised faces of the audience. Much more beautiful in execution is Daniel in the lions' den (No. 87, M 3, Beland the Dragon). The beasts, drawn with the utmost truth to nature, peaceable and submissive as faithful hounds, surround the kneeling man, who, full of trust in God, looks upward, to the prophet Habakkuk, whom the angel of the Lord is letting down to him by the hair of the head, carrying the pottage and the bowl which the pious man had been about to take to the reapers. Full of this incident in the apocryphal narrative, the painter has soon after designed a picture which represents the action of the previous moment, and is emblematical of Habakkuk's prophecies. Habakkuk is walking towards the reapers, who are busy with the harvest beside a mountain-lake. In his right hand he holds the vessel, and has the pottage under his arm. The earnest gesture of the raised left hand seems to signify that he is just uttering the lament over the persecution of the righteous by the ungodly, with which his

first chapter begins. But behind him already hovers the angel who is to lead him as a saviour to a persecuted

righteous man.

Among the remaining pictures from the Prophets, two are especially distinguished by the exalted seer-like expression pervading the figures. Isaiah lamenting over the sinful city of Ferusalem (No. 75, L, Is. i.) (this, alas! badly engraved) and Fonah before Nineveh (No. 91, N, Jon. i. ii. iii.), who sits praying under the withered tree on the hill before the stately many-towered city, whose destruction he is expecting. Other illustrations to the Prophets, however, show the limit of Holbein's inventive power. The purely fanciful is not in his line; he who, in the mysterious Apocalypse, had to lean on Dürer as soon as he wished to depict the superhuman and incomprehensible, arrives here at no grand and original conception when he seeks to express pictorially the bold visions of Isaiah, Ezekiel, and Daniel. Ezekiel's later Temple (No. 79, L 3, Ez. xl.) and Daniel's four monsters (No. 83, M, Dan. vii.) are rather dry illustrations, not executed with half so much care and spirit as the illustration with the ressels of the Temple (No. 19, D, Ex. xxv.), which occurs further back in the 2nd book of Moses. Even the concluding page—the Apparition of the Horsemen in array (No. 94, N 2 verso, 2 Mac. v.), which in the journey of Antiochus into Egypt appears in the air over Jerusalem, stands hardly much higher. Holbein, in his completely realistic intuitive way of seeing things, loves to exhibit nothing but the purely human in action and feeling, but this in the noblest and most deepfelt manner.

A sort of complement to the book of Bible Figures is formed by a full alphabet of twenty-four rather large initial letters engraved on metal, the design of which doubtless proceeds from Holbein. They begin with the Fall of Man, and seem by preference to set forth such scenes as do not occur in the pictures which have just now been condemned; as, the *Driving out of Paradise*, the *Sacrifice of Cain and Abel*, the *Death of Abel*, and *Jacob's Dream*. The second half is entirely devoted to the *History of Joseph*.

which is related with the greatest prolixity. Interesting is the representation, how Potiphar's wife exerted her seductive arts against Joseph. The bed on which she is sitting displays, certainly not without a satirical design, the lilies of France on the curtains. Jacob's *Journey into Egypt* forms the conclusion.

Thus, in a very masterly way, has Dr. Woltmann criticised both the excellencies and the defects of Holbein's Bible Figures of the Old Testament. We acknowledge our great obligations to his full and excellent work. We cannot hope, by any additions to his statements, either to give greater force to their truth, or to awaken for them a livelier interest. They open a very just and a very discriminating view of the designer's power and characteristics; and, with a brief remark, we leave them and our work generally to the consideration and judgment of the literary public: the remark is the following:—

We may bring the works of that age, as of other ages, to the highest and best standards we possess, yet, after all, our praise or our blame ought to be awarded according to an intelligent conception of what the powers were and what the appliances of Art by means of which the ex-

cellent has been attained.

# HOLBEIN'S HISTORICAL FIGURES

# OF THE OLD TESTAMENT DESCRIBED;

in Translations from the Latin and French of

the Lyons Editions(1) 1539 and 1547.

To which are added

The Francfort Latin and German Versions (2) of 1551;
and
Explanatory and Bibliographical Notes.

# FRANCIS FRELLON (3)

to the Christian Reader.

Salutation.

Lo! O Christian Reader, to thee in the course of duty do we exhibit the pictures of the Sacred Canon, together with a Latin and a French interpretation of the same; first of all urging this one thing, that, the lustful images of Venus and Diana and the other goddesses being cast away, because they either ensnare the mind with error, or weaken it through shamelessness, all thy efforts should be brought back to those consecrated figures which with the finger point out the sanctuaries of the Holy Writings. For what is more beautiful, or more worthy of a Christian man than to apply the mind to those things which savour of the mysteries of faith alone, and which enjoin especially to love God our creator, and to profess true religion? Thine therefore will it be to accept this our labour with a calm mind, and to admonish others so that they

alm mind, and to admonish others so that they remember to direct all things of that nature to the glory and honour of God the most beneficent giver.

Farewell, Reader, and have enjoyment

# Of Nicolas Bourbon, (4) the Poet,

of Vandeuvres, near Bar-sur-Aube.

An Ode to the Reader.

ATELY in Elysium when by chance wandering was Apelles,
And present also Zeuxis near, and Parrhasius

his companion;

Words many these two were pouring forth; but that one

The meanwhile sorrowing and in silence was remaining. In wonder his companions are, and to speak exhort and urge him:

The Coan (5) from his deepest breast sighs forth, and thus accosts them:

"O ignorant ye of the rumours, which late from courts above, (Would 'twere all vain!) to the Stygian came, down to our very homes:

Forsooth, that at this self-same day of mortals one there is, Who shows the world that I and you nothing have been:

Who too declares we are painters but in the name, And that all our pictures hitherto rudely are drawn.

Name for the man?—'tis Holbern,—who our names Obscure of famous makes, and almost nothing."

"Among the Shades such the complaining borne: and those

Not causeless deem it, since they thus complain.

Should any one the tablet see, which Hans may have portrayed,—

Hans Holbein, that prime glory of his art;

Forthwith would he exclaim, 'The wonder which I see God could put forth,—not human hands had power.'"

These sacred figures, excellent reader! are of skill
So great, thou wilt venerate in them a worthy work,
Good for the mind to feed on pictures health-bestowing,
Which give expression to thee for histories divine:
Whatever in the sacred roll Moses has delivered,
And so many other prophets, a race of God inspired,
By HANS are in those tablets offered; the Latin speech
Also is present, interpreter of the subjects.

Read these. And let the lover of ravished Ganymede bid farewell;

And far off be the shameful thefts of the Cyprian goddess.

Of the same Poet Bourbon.

A Distich.

Guest! wishest thou images to behold most like the living?
Behold this noble work of Holbein's hand.

# Giles Corrozet (6)

To the Readers.



N looking at this tapistry,

The bodily eye, which turns and changes,

Is able in it to have a singular pleasure,

The which in the heart engenders fixed desire

Of loving its God, who so many things has made Within the letter, & the holy Bible enclosed.

These beautiful portraits will serve for example,
Demonstrating how needful to serve the Lord God:
They will rouse us to undertake his service,
And withdraw us from all sin and vice:
When they shall be engraved on the spirit,
As painted they are, and laid down by writing.

Then take away from your houses and halls
So much of gross tapistry and paintings,
Take away Venus and her son Cupid,
Take away Helen & Phyllis, & Dido,

Take away altogether fables and poësies,
And receive, I pray, better imaginings.
Put instead, and let your chambers be cinctured
With sayings all sacred and with histories holy,
Such as those are which here you may see
In this little book. And if thus ye do,
Great and small, the young and the aged
Pleasure will ye have, both for heart and for eyes.

# More than less.

#### DESCRIPTIONS OF THE BIBLE FIGURES;

1st in the English version (7) printed at Lyons in 1549.
2nd in the translation from the French stanzas of 1547.
3rd in the Latin stanzas and German version of the Francfort edition of 1551; as often as they occur.

#### I. CREATION. Genesis i. (8)

- I° By the vuord of almyghty god ar created and blyssed the erthe, day, nygte, heuen, the sey, the son, mon, sters, fyches, and beysts of the erth, Adam and Heua ar also created.
- 2° God made the heaven from the beginning, Then earth & sea, & every human work: Adam, & Eve he made in like manner, Full of reason, formed in his image.
- 3° Septima lux DOMINVM uidit petijsse quietem, Hæc igitur nobis rite colenda dies Abq3 uiro è terra, formata ex ossibus Eua, Connubio iuncto hortus ameœnus habet.

Gott ließ ein tieffen schlaff fallen auff den Adam, nam auch ein Ripp auß seiner seiden, macht darauß das Queib Gua. Gen. 2.

II. TEMPTATION. Genesis ii. & iii.

- I° Adam is set in paradiso of pleasure to vuhon ys for bedden the tre of life. The suttelty off the serpent; Adä and Heua ar deceaued.
- 2° God bad them that of the tree of Life They eat no fruit, on penalty of Death: But the scrpent being envious against them Did so that Adam bites at the fruit of the tree.
- 3° Falluntur prima serpentis fraude parentes Et mortale trahit crimina dira genus. Pellitur infælix misera cum coniuge Adamus, Pollicitisg; Devs tristia damnæ leuat.

Die listig Schlang betreugt Abam und Enam, wider Gottes gebott von der verbotten frucht des Baums des lebens zu effen. Gen. 3.

#### III. EXPULSION. Genesis iii.

- Yuhen Adam and Heua dyd atknolege thor syn, they dyd fle from the face of God, and are objected vnto deth, Cherubim is seth befo re paradise of pleasur vuyth a fyrey syword.
- 2° For the sin which they did against God Were accursed each according to the offence: Then Cherubim puts them out of this place, And against death had they no more of defence.

#### IV. THE CURSE. Genesis iii.

- 1° Adam expelled ouut off Paradyse is cômanded to dyge and plouu the erth, the vuomã ys subject vnto the man, and bringeth forht hyr chylder in sorouue.
- 2° In great labour, & sweat of his bedy The father Adam his life has gained, Eve the while by painful efforts, Subject to the man, brings forth his line.

# V. THE FLOOD. Genesis vii.

- I° Ryghtus Noe by the comandement of God goyth in to the shyppe, he and his ar saued al other destroed. The rauen and the doue letten ouut of the syppe.
- 2° All human beings by the universal deluge Had perished. Noah the Patriarch, By the will of God, & for refuge With his own, entered within the ark.

3° Flumina subsidunt, saluam Noah deserit arcam Sacrificans summo munera sancta DEO, Pœnitet inde DEVM, nec porrò perdere mundum Promittit, terris pristina forma redit.

Nohe schieft ein Tanb auß der Arch, die bringt im ein grün Otweig im Mundt, zum zeichen, das die Sündt stuß nach gelassen hab. Gene. 8.

#### VI. BABEL. Genesis xi.

- 1° The touure of Babylon is bylded, vuherupon cometh confusion of languages.
- 2° Nimrod a giant began to construct The tower of Babel, called confusion: But God wishing pride so great to destroy, In languages put all division.
- 3° Aedificant cœli scansurum nubila turrim, Confusis linguis dissipat hosce DEVS. Hinc qui natales, & qua sit origine natus Nachorides Abram, pagina sacra docet.

Der Thurm Babel wirdt auff gebawet, darauß ervolgt bie Zerstörung und Zertheilung der sprachen. Gene. 11.

# VII. ABRAHAM'S HOSPITALITY. Genesis xviii.

- 1° Abraham logieth the Angels. Isaac is promy-sed vnto hym, Sara laungot behynd the dore of the tabernacle. The destruction of the So-domites is sheuned vnto Abraham, Abraham prayth for the Sodomiths.
- 2° To Abraham the angels have promised To have a son, Sara does nothing but laugh: On both knees for Sodom he puts himself Praying God to slacken his anger.
- 3° Excipit humano uelatos corpore Diuos Abrám, qui hunc partus tempora grata docens. Cœlitus immissis ruitur ignibus urbeis Deuotis precibus surripuisse studet.

Drey menner erscheinen Abraham, die speißter, ihm wirdt die Zeit der entpsengans und geburt des verheißnen Sons bestimpt, des lacht Sara, wirdt drumb gestrafft. Gene. 18.

#### VIII. ABRAHAM'S FAITH TRIED. Genesis xxii.

- I° The fayth of Abraham is tented. He is commanded to offer hys son Isaac. The Angel doth cal vnto Abraham, that he shuld not kylle hys son.
- 2° God gave command to Abraham to make Of his child Isaac a sacrifice; The mandate willing then was he to satisfy, And with his faith and rightcousness God was content.
- 3° Tentat Abrām DOMINVS, iubet ut pia uictima fiat Filius, hic parens iussa tremenda subit. Illa Deo placuit pietas, noua fœdera format, Abrami frater pignora nata uidet.

Gott versucht Abraham, seinen einigen Son zu opffern, welches im der Engel wehret. Gene. 22.

# IX. THE STOLEN BLESSING. Genesis xxvii.

- τ° Iacob by the sutteltye of his mother takyth the blyssing from Esau, Isaac is soro-fulle. Esau is conforted.
- 2° The good Jacob by advice of his mother Had from Isaac the benediction; By feigning himself to be Esau his brother Who after the deception got himself married.

# X. JOSEPH SOLD INTO SLAVERY. Genesis xxxvii.

1° Ioseph by cause he accused his brether and had dremed, is casten in the cystern, he dely--uered ouut of the cystern, is solde vnto the Ismaelyts.

- 2° The child Joseph was put into the cistern For a dream of his told to his brothers, But the eternal providence of the Lord To some merchants permits them to sell him.
- 3° Diligitur Ioseph, cui dum noua somnia cernit Insidias fratrum turba nefanda struit Eripuit Ruben ne tristia fata subiret, Venditus Aegypti mœnia clara petit.

Joseph werffen seine Brüder auß haß in ein Gruben, verlauffen in darnach. Gene. 37.

#### XI. PHARAOH'S DREAM. Genesis xli.

- 1° Pharaos dreme of the seuen oxen and cars of corn, Ioseph delyuered ouut of pryson doth expound it. He is maed reuuler ouer Egypte.
- 2° To safe sleep Pharaoh disposes himself, Seven ears he sees, and seven oxen in dreaming, Foseph, put out of prison, explains them to him: Who over Egypte is made master and ruler.
- 3° A DOMINO ductus Pharao uaga somnia cernit A uinclis Ioseph soluitur inde suis. Somnia declarat, regni fit ductor, & inde Expectata premit tristia regna fames.

Joseph auß Gesengniß erledigt, legt Pharao seine zwen Traum auß, von den sieben magern und sensten Ochsen und ähern, wurd ober gang Egypten gesest. Gene. 41.

# XII. JACOB BLESSING JOSEPH. Genesis xlviii.

- 1° Vuhen Iacob shuld dye, he porchessyth onto him Ephraim and Manasses the sons of Io seph: and blyssyth them.
- 2° Facob sceing his age predetermined And that he was very near to his decease, Of Joseph the two sons he adopted, The one Ephraim, and the other Manasses.

3° Decumbit Iacob, dedit huic sua pignora Ioseph, Queis & adoptatus fausta precatur auus. Fausta precans natis Iacob uenientia fata, Edocet, hinc moriens regna suprema petit.

Jacob alt und Kranck, nimpt Josephs zwen Son an Rindsstatt an, und gab in den Segen. Gene. 48.

# XIII. JOSEPH'S BURIAL. Exodus i.

- 1° South is buryed. The chylder of Israel ar op -pressed in Egypte vuyth hard bodage, the diligence of good meduuyues ys expressed.
- 2° Foseph is dead, and placed in his sepulchre, Israel is suffering a great tyranny, Matrons are of so gentle a nature That for all males the life have they saved.
- 3° Rex nouus exurgit, crescit Iudæa propago, Obsedit regis pectora liuor edax. Opprimit insontes durisq3 laboribus urget, Et teneros fœctus flumine mergit atrox.

Der kinder Israels werdend viel inn Egypten, vund mehrend sich, ber König heißt sie todten vund ertrencken.

#### XIV. THE BURNING BUSH. Exodus iii.

- 1° Moyses fedyth the sheyp. He seyth God in the bushe. He is sent vnto the chylder of Is--rahel, and vnto Pharao the oppressed.
- 2° The good Moses while guarding his sheep To the Israëlite people was sent Of God, whom in a burning bush he saw, Also towards Pharaoh king of Egypt.
- 3° Apparens Mosi Dominus, Pharaona Tyrannum Carnificem populi mox adijsse iubet.

Gott erscheint Mosi im seurigen Busch, gibt sich im Zuerkennen, schieft in auß ans Bolck und Ifrael, und König Pharos. Ero. 3.

#### XV. MESSAGE TO PHARAOH. Exodus v.

- 1º Moyses and Aaron goyth vnto Pharaoh. The peple ar mor and mor oppressed. Moyses and Aaron ar accused of the peple.
- 2° With his brother is Moses directed Towards Pharaoh, praying for Israel: More and more were the people oppressed By that King and his ernel people.
- 3° Conuenit Regem Moses cum fratre, precatur Vt patris liceat reddere sacra DEO. Impius inde furit crudeli mente tyrannus, Quo magis hi cupiunt hoc magis ille premit.

Moses vand Aaron gehn zum König Pharao, nach bem geheiß bes Herren. Er. 5.

#### XVI. PHARAOH'S OVERTHROW. Exodus xiv. & xv.

- 1° Pharaos hart ys hardenyt, he doth perseuu the Israhelites and is droundet. The Israheli tes grugith, desparyng of ther helth. They go thorouu the myds of the sey vuyth dry fete, vuhen they had gotten the victori they yuor shipped God.
- 2° All the children of Israël gathered together, For them made the Red Sea way, and in front Parted its waters, so that on dry foot they passed: But following them Pharaoh was drowned.
- 3° Insequitur Pharao fugientes fortibus armis, Murmurat Israël dura periela uidens. Diuisum Pelagus transibant agmina sancta, Obruitur refluo gens scelera mari.

Gott füret sein Bolck burchs rot Meer, Pharao jaget im nach, exseufft mit aller seiner macht. Ero. 14.

# XVII. THE QUARLS AND MANNA. Exodus xvi.

1° The Israhelites goyth forth in to the vuylker nes of Sin, vuen they mormured for mete, God ranyth them quuales and manna.

- 2° These having passed, they set themselves on the way Into the deserts: and better to provide them Our Lord sent to them the manna, Which from heaven he made rain on them below.
- 3° Murmurat Israël, operit pia castra coturnix, Nubigenum populus Man cecidisse uidet.

Der HEMN gibt bem murrenden Volck abents Wach steln, morgens Hinelbrodt, in der wüsten. Ero. 16.

XVIII. GOD ON THE MOUNT. Exodus xix.

- 1° The Isærelites doyth lay their tents at the mount of Synay. The people is comanded to do sacrifice. Almighty God appeoyth vuyth lighning and thoundaryng that the people shud feare hym.
- 2° Those of Israël did establish their tents At Sinai, and each one sanctifies himself: Then by thunder and by evident lightnings; Our Lord notifies his greatness.
- 3° In Sinai ueniunt montisq; cacumina Moses Conscendit, DOMINVS fœdera sancta nouat, Promittit leges & sancti dogmata iuris, Ad Domini leges se pia turba parat.

Der HERR beut bem Volek seinen Bundt an, es nimpt in an, vnd wirdt vom Mose geheiliget. Ero. 19.

XIX. THE ARK &c. MADE. Exodus xxv.

- I° The Israhelites ar comanded to make an Ark, a table; and a kandelstyke for the offeryng of fyrst fruts vnto God. The shea breds ar set vpon the table.
- 2° The ark then is made, the beautiful table, also The candlestick, by the direction Of our God; on this very table Place they the loaves of the shew-bread.

3° Dona petit Dominus, lætos uult esse datores, Qui sua muneribus sacra iuuare uelint, Hinc arcam, Cherubim, panes, candelabra, mensam, Qua fieri cupiat cum ratione docet.

Der HEMN heißt ben Mosen machen bas heiligthumb bie Lad bes Herren, Tisch, Leuchter, vund Schawbrodt zum opffer. Ero. 25.

XX. Moses again on the Mount. Exodus xxxiv.

- 1º Vuhen Moyses had restored the tables, he vuent into the hille, he desireth God to go vuith the peple. The company of Gentiles, and idolatry is forbydden.
- 2° God wrote the Tables of the Law Moses on both knees bending prays to him For Israël, in firm and living faith: God forbids to him pagan idolatry.
- 3° Cum tabulis Domini quoq<sub>3</sub> fœdera sancta nouantur, Fœderis & Leges edocet ipse DEVS. Cornigero Mosis resplendet lumine uultus, Solicito populi corda timore pauent.

Moses empsahet andero Tassen vom HENNEN, der ernewert im etlich satzung. Gro. 34.

XXI. SACRIFICE ENJOINED. Leviticus i.

- 1° Moyses is instructed of the lord ouut of the tabernacle of vuyttnes, houn he shal offer oxen and shepe.
- 2° God did to Moses teach his office, Shewing to him by new mandates How it is proper to make sacrifice Of the fat sheep, of the cows, & of calves.
- 3° Quo ritu Domino possint holocausta cremare, Siue ex armento sint ca, siue grege. Aut quocunq; modo sit uictima sancta Volucris Hæc Domini iussu pagina scripta docet.

Ordnung und brauch der Bräntopffer, es sen von grossem ober kleinen Bihe, oder auch von Bögeln. Leuit. 1.

#### XXII. AARON CONSECRATED. Leviticus viii.

- 1° Moyses by the comandement of the lord, al the peple gathered befor the dores of the ta bernacle, consecratyth Aaron and hys chyl der.
- 2° At the mandate of God the Creator, Present the people, Aaron was consecrated Over Israël, great Bishop and pastor, And all his sons each one in his degree.
- 3° Cum natis Aaron sanctos ornatur in usus, Atq3 aras Moses hic iubet esse sacras.

Salbung vund Weihung Aarons vund seiner Son. Leuit. 8.

#### XXIII. NADAB AND ABIHU. Leviticus x.

- 1° Nadab and Abiu, the sons of Aaron, contrary to Gods commandement offeryng strange fyre, ar consumed vuyth the flamme.
- Nadab, along with Abihu, in as much as
   Strange fire to the Lord God they offered
   Against his will, (their pride striking down)
   By sudden fire amid flames they perished.
- 3° Abstulit incautos Domini uis ignea fratres, Sacrificis Moses dulcia uina negat, Esse iubet doctos templi qui munera tractant, Et quæ sint illis præmia danda docet.

Nabab vund Abihu, namen frembt feur zum Nauchwerck, werden barüber vond HENNEN feur verzert. Leuit. 10.

# XXIV. MORAL AND CEREMONIAL LAWS. Leviticus xix.

I° The lord sheuuyth the commandements vnto Moyses, sum Moral, and sum Ceremonial.

- 2° Up on the mountain God teaches to Moses
  His mandates, which are the moral Laws:
  Then discovers to him the observance & the way
  In order the rites Ceremonial to accomplish.
- 3° Iustus honor DOMINO charisq; parentibus adsit, Pauperibusq; feras corde benignus openu. Furta, dolos, iuramentum, mendacia, fraudes, Scommata, indicij & scita dolosa fuge. Scorta caue, ariolos pellas, uenerare senectam Atq; peregrinum, iusta statera siet.

Moses empsehet mancherlen gebott vand sahungen vom HENNEN. Leuit. 19.

#### XXV. THE PEOPLE NUMBERED. Numbers i.

- I<sup>o</sup> Moyses and Aaron doth numbre men that vuer able to fygth acorrdyng vnto the tu uelue tribes of Israhel. The Tribe of Leui is ordined for the tabernacle.
- 2° Moses chooses out & numbers entirely The strong men, by valour ennobled, Those of Levi have the government Of the tabernacle, where they are established.
- 3° Designat tribuum proceres qui cuncta gubernent, Ponuntur populi nomina, signa, Duces. Complentur uirides numerato milite campi, Et capit electus munera sacra Leui.

Die Ninder Ifraels werden gezält und gemustert, nach den stämmen. Num. 1.

# XXVI. STATIONS FOR THE CAMP. Numbers ii.

- 1° Moyses and Aaron, the princes of famylies aoer dyng vnto Gods commandement rehersed, doth orden stations of the tents.
- 2° Afterwards Moses (at the mandate of God) To those who are of families the princes He ordained their seat and their place,

In crossing over the countries & provinces.

3° Iudaici populi dicuntur signa Ducesq; Et qui sint tribuum castra locanda loco.

Die finder Ifracks schlagen jren Läger, Zälten vnnb Hütten auff. Rum. 2.

# XXVII. KORAH, DATHAN, AND ABIRAM. Numbers xvi.

- 1° Core, Dathan and Abiron, grudgyng against Moyses ar suualo vued vp of the erth vuyth many othor.
- 2° Korah, Dathan & Abiram were murmuring Against Moses and his authority: But all suddenly in the earth were swallowed up As each one so well had deserved.
- 3° Murmura dura mouet Corah Mosiq; resistit, Tellus deducto deuorat ore uiros, Iurgia cœpta nouant, procumbunt millia multa, Sic pereat spernens iussa colenda DEI.

Das Erdtrich verschluckt Corah, Dathan, vnnd Abiron, so wider Mosen murreten. Num. 16.

# XXVIII. THE SERPENT OF BRASS. Numbers xxi.

- I° Israhel rebellyng ys plaged vuith fyry Serpens. Moyses doth seth vp a Brasen Serpent, for a token: the vuhyche vuhen they that vuar bitten dyd behold, they vuar hole.
- 2° Man by the burning serpents when aggrieved, To find for it a sowerign remedy, Was healed, as soon as he had raised His look towards the serpent made of brass.
- 3° Vincitur Isacidum pugnis Chananæus iniquus, Murmura serpentes promeruere feros. Auspicijs lætis Hebræûm concidit armis Reg Seon Og simili uictus ab ense iacet.

Feurige Schlangen töbten die auffrhürigen inn der Wäste, die aber die abren Schlang, so Moses auffruhtet ausahen wurden wider gesund. Rum. 21.

# XXIX. THE PREY OF THE MIDIANITES. Numbers xxxi.

- 1° The Israhelits vuhen they had ouercone the Madianits, they brogth the pray vnto Moy ses and Aaron, they dyd reserve the virgi--nis; the vuhome ar killed. The pra iis equallye devided.
- 2° Defeated utterly are the Midianites, (The virgin saved) every woman is slain By the conquerors men of Israël; And then among them the prey is divided.
- 3 In Madianitas DOMINO mandante cruenta Arma mouent ferro diruta quæq; cadunt. Virginibus parcunt, cadit omnis fæmina ferro, Sorteq; diuiditur terra parata pari.

Die Madianiter, werden erschlagen, ihre Weiber gefangen, all je güter beraubt und verbrestt. Rum. 31.

# XXX. THE HISTORY FROM HOREB. Deuteronomy i.

- Moyses in the vuyldernes repetyth the thyn ge vuhych vuar done in the hille Horeb, he doth constitute the Princes off the peple vuyth hym.
- 2° Moses reckons up, and gives to be heard Whatever had been done, since the departure From the mount Horeb. Then with himself ordains Governors, for his own up-bearing.
- 3° Proxima iam mortis cognoscens tempora Moses Ingratis profert talia uerba uiris.

Vos ego deduxi, sed rerum pondere pressus, Assumpsi qui me talia ferre iuuent.

Promisit terram DOMINVS, sed murmure patres Irati pænas promeruere DEI.

Moses redt zum gangen Israel, ermanet sie der gutert GNTICE. Deut I.

XXXI. Admonition to Obedience. Denteronomy iv. 1° Moses not only openly but also sharply

monyshett the peple of lerning and folow uyng the commandements of God.

- 2° Moses afterwards sharply admonishes Those of Israel to learn & to keep The Law of God, good holy and honest, And his precepts (so well made) to observe.
- 3° Non mutare licet summi mandata tonantis, Qui tibi præ cunctis mente colendus erit. Sculptile non facies DOMINO qui cuncta gubernat, Sanguine pollutis signat asyla reis.

Moses ermanet Ifrael zu halten GDTICS gebott. Deut. 4.

# XXXII. A PROPHET PROMISED. Deuteronomy xviii.

- I° Moyses iudgeth diligontly of the lyuing of Prests and Leuites. Christ is promysed. That a fals prophet shuld be kylled, and houn he shalbe knounder.
- 2° Moses takes care for the living of the Levites, And Jesus Christ is promised to men; By his ways of hypocrisy the false prophet Is to be known, and ought to be put to death.
- 3° Externos, DOMINO qui seruis, desere ritus, Ne sanctum infames nomen in orbe DEI, Te dapibus nutri certo discrimine sumptis, In sacro comedas omnia sacra loco.

Moses gebeut etlich Viehe zu essen, und etlichs nicht zu essen. Dent. 14.

# XXXIII. THE KINGS BEYOND JORDAN SLAIN. Joshua xii.

- 1° Iosue vuyth the host of Israhelites doth kyl the kings beyond Iordane.
- 2° Joshua Leader of Israel when the Jordan He had passed with his army, Thirty and one Kings he slew,—then apportioned The land to his own, and each place he limits.

3° Ter deni Isacidum manibus cæduntur & cinis Reges, hic quorum nomina scripta legit.

Josua mit Israel eschlug rrri König, jhenseits Jordans. Jos. 12.

# XXXIV. CRUELTY REQUITED. Judges i.

- Io Iudas the Captaine of the Israhelities ouercomyth the Chananyse. Adonibezechis hend and his fete cut of, is ledde prysoner in to Ierusalem.
- 2° The Leader Judah makes war upon Canaan, And takes captive king Adonibezee, His feet & hands he cuts off, and then sends him To the city, in so pitcous a plight.
- 3° Sceptra relicta ferus populi suscepit Iudas, Cui socias Simeon iunxerat ante manus, Inuadunt terras, sed non bene uiribus usi Seruant, quos DOMINVS perdere præmonuit.

Judas wirdt ein öberster und fürer des Volcks, bringt under sich den Cananeen, gewint Jerusalem. Jud. 1.

# XXXV. RUTH GLEANING. Ruth ii.

- I° Ruth glenyng ears of corn in Booz felde, fand fauor before hym, the ears vuhyche she had gathered beryth she vnto hyr mother in lauu.
- 2° Ruth goes to the fields for the wheat, which was left
  By the reapers, in ears to be gathered,
  Before Boos (to whom the field belonged)
  Grace found she, which made her accepted.
- 3° Ruth abiens flauas in agro collegit aristas, Et forte affinis uenit in arua Booz. Excepit hic inopem, uerbis solatur amicis, Hæc noctu ad socrum fessa labore redit.

Ruth famlet ähern auff bem Acker Boas fres mans Better. Ruth 2.

#### XXXVI. HANNAH'S PRAYER. I Samuel i.

- 1° Anna the vuyfe of Elcane beyng long barand, doth obtain of God hyr son Samuel, by cause she praed from hyr hareth. Heli the Prest sittyng in a chare befor the dores of the temple of God.
- 2° Hannah could not by Elkanah her husband Have children, but the Lord did receive Her prayer made from a sorry heart, And granted to her that Samuel she conceived.
- 3° Binas Zophides nuptas Helkana tenebat, Anna cui sterilis charior uxor erat. Solicitat precibus summum pro stirpe parentem, Et natum soli dedicat illa DEO.

Gott gibt Hanna ben Samuel, ber wirdt bem Herren zugeeignet. 1 Reg. 1.

#### XXXVII. SAUL ANOINTED KING. I Samuel x.

- 1° Saul is annoynted of Samuel kyng ouer Israhel. a token is gyuen him ath the graue of Rachel, vuherby he shuld knoa that he vuas annoynted kyng of God.
- 2° By Samuel a prophet holy, & worthy Saul is anointed over Israel King; And to believe it he gives to him the sign Of surety, near the sepulchre of Rachel.
- 3° Vngitur in regem Saulus, subitoq; reuersus Redditus è forti rege propheta fuit. Sistitur ad populum tandem, cunctisq; probatus Eligitur, dextra regia sceptra capit.

Samuel salbt Saul zum König, vnd erfläret in dem Bölef. 1 Reg. 10.

# XXXVIII. DAVID KILLS GOLIATII. I Samuel xvii.

1° Dauid castyng auuay Saul harnes, and tristing only in the pouur of God, vuyth a stone ouut of hys slyng kylleth Goliath he chaseth auuay the Philistians.

2° With a stone did David slay Goliath, Without being armed, in God confiding. By a child the giant east to the ground, Of Philistines the host turns back in flight.

 3° Bella Palestini renouant, stant agmina campis, Turbatos Golias territat ense uiros.
 Deuictum proprio Dauides ense peremit.
 Hoc cæso fugiunt agmina tota procul.

Dauid erschligt den Nisen Goliath. Die Philistiner stiehen. 1 Reg. 17.

#### XXXIX. KEILAH DELIVERED. 1 Samuel xxiii.

It is sheuned Dauid that Ceilam vuas by seged of the Philistians. He takyng consel of the lord, deliuerid Ceila from the Philistias.

2° It is announced to the brave David, how By the Philistines Keilah is assailed: Of God having twice taken counsel, He delivered it by making upon them a sally.

3° Obsessam Ceilam crudeli seruat ab hoste, A Saulo DOMINI quem rapit alma manus, Ionathan hunc adiens animat, produntq; Ziphei, Consilio Sauli gens inimica nocet.

Dauid fomp in Regilam, Saul sucht in. Dauid entrint jm. Saul stellt im allenhalben nach, aber der HENN beschirmet in. 1 Reg. 23.

XL. DAVID'S SORROW FOR SAUL AND JONATHAN.
2 Samuel i.

I° The deth of Saul and Ionathan is sheuled vn to Dauid. He is sorouuful and commandith hym to be kylled vuhyche fained hym self to have kylled Saul.

2° A false herald to King David reveals The King Saul & his son to be dead, Thinking to bring some good news, But for the deed boasted of, was put to death.

 3° Pugnatur, fugiunt, proprio cadit ense tyrannus, Atq; peregrinis dat sua tela Deis.
 E Gilead ueniunt qui condunt mortua membra, Iudaici flentes funera mœsta Ducis.

Saul in der flucht ersticht sich selbs. Deß gleicher sein Mappentrager. 1 Reg. 31.

#### XLI. HADADEZER SMITTEN. 2 Samuel viii.

- I° Dauid chaseth auuay the Philistians, and ma keth them tributary vnto hym. Adarezer, kyng Soba is smythen.
- 2° The King David to himself makes tributary The Philistines, those ancient enemics, And at last becomes chief over his adversaries, Hadadezer King of Zobah being put to death.
- 3° Diuitis euincit Dauides regna Philistei. Hunc Moab & Zoban subiugat atq; Syros. Pacem orant alij, DOMINO fert munera sancta, Et procerum uitas officiumq; docet.

Danid bezwirgt die Philister vnnd andere anstösser vmb sich. 2 Reg. 8.

#### XLII. DAVID CONTRIVES URIAH'S DEATH. 2 Samuel xi.

- 1° Dauid callith Vriam from the host, by cause he vuold the adultery vuych he had committed vuyth hys vuyfe, shud be hylde. Vrias vuhen he had receu id letters of Dauid, retornyth vnto the host, and ther is he kylled.
- 2° David wishing to conceal his adultery, Orders Uriah, ô delivers to him a letter: Then commands him to go to the battle; By such deceit he causes him to be put to death.

3° Vrias acceptis a Dauide literis, ad exercitum remittitur, & ibi occiditur.

Brias nimpt Brieff vom Dauid zeugt um streit, kompt vmb. 2 Reg 11.

#### XLIII. NATHAN'S REPROOF OF DAVID. 2 Samuel xii.

- I° Nathan the Prophet accusytd Dauid of mur der sheuuyng hym a parable of the ryche man and the puor. Rabbath a cyty of the Ammonits is ouercomne of Dauid.
- 2° Nathan addresses to David his word For the murder which he had committed, And reproves him by a parable: So before Rabbah the siege is laid.
- 3° Dira DEI uerbum Dauidi fata minatur, Natus adulterio filius occubuit. Nascitur hinc Salomon, Iudæo milite Rabba Vincitur, Ammonidæ quæ meruere ferunt.

Nathan wirdt vom HENNEN zu Dauid gesendt, zu vinb sein missethat zu straffen. 2 Reg. 12.

# XLIV. THE WOMAN OF TEKOAH. 2 Samuel xiv.

- 1° Absalon by the suttelty and vuysdő of Ioab, and the vuhoman of Thecuid is called a gaine, Dauid doth kysse hys son Absalon.
- 2° By means of a woman & of wisdom Joab does so act, that David has longing Towards Absalom, who in reverence comes To humble himself, and his father kisses him.
- 3° Exul in externa uiuens procul Absolon orbe, Consilio fide mox Ioab inde redit. Forma capillorum & vultus describitur oris A patre & acceptus qua ratione siet.

Joab braucht einen list, bas nach Joab, baer nicht lam tieß er im sein satt verbrennen. 2 Meg. 14.

# XLV. JOAB KILLS AMASA. 2 Samuel xx.

- 1° Amasa callyth to gyther Iudam against Sebam: vuhom Ioah kyssed, and in ther iornay at the great ston desat fully kylled.
- 2° Amasa comes from assembling people of war Against Seba, & Joab salutes him Treacherously near to the great rock, And while feigning to embrace him, kills him.
- 3° Sæba nouat partes, conspirant denuo cuncti, Hinc Amasam tristi conficit ense Ioab Oppugnant Abel, qui fugit Sæba rebellis, Qui capite amisso fata cruenta luit.

Almafa wirdt vonn Joab erftochen, verräterlich. 2 Reg. 20.

# XLVI. ABISHAG CHERISHES DAVID. I Kings i.

- 1° Abisag the fare maden is gyven vnto old Dauid vuhyche shuld kepe hym vuarm vuhen he slepyth.
- 2° When David had become feeble & old There was given to him Abishag the maiden, In order to warm him, an old man without power, And for many nights slept he beside her.
- 3° Confectum senio Dauidem casta puella Recreat externo membra calore fouens. Adonias frustra regalia sceptra cupiuit, Sed qui succedat Reg Salomon facit.

Abonias stellt dem Vatter nach dem reich Bathsaba bittet für jren Son Salomon, der wirdt zum König verordnet. 3 Reg. 1.

# XLVII. HIRAM AND SOLOMON. I Kings v.

1° Hiram sendith hys servants that he mygth re ioie vuyth Salomon. Salomon requirith tymbrt of Hiram for the bueldyng of the temple.

- 2° The King Hiram doth his servants send To Solomon, with salutation very ample. Then of him Solomon requires, that he provide To give him wood his Temple to construct.
- 3° Legatis Hiram missis Solomona salutat, Pro templo Solomon ligna cedrina petit. Mittuntur serui qui ligna & sax pararent, Cumq; Hirã Solomon fœdera sancta ferit.

Hiram ber König lest Salomon glücks zum Neich mintschen, gibt im Holy vund Werekleut zum Baw bes Tempels. 3 Reg. 5.

## XLVIII. JEROBOAM AND AHIJAH. 1 Kings xiv.

- I° Ieroboam consultyth Ahiam the prophet by hys vuyfe, as coerning the helth of his son vuyche vuas seyk. but as son as she vuas comne hom and entered in ath the dore Abia dyed.
- 2° Feroboam forth sends his spouse
  For his sick son to make inquiry
  From Ahijah, who his death declares,
  And as she enters the child just then is dying.
- 3° Abia decumbit, quærunt oracla parentes, His Ahia à DOMINO fata futura canit. Ieroboam moritur, Phariæ uenêre cohortes, Diripiunt templum, Reg sceleratus obit.

Jeroboams Haußfram fragt Abia ben Propheten raths von jred Sons wegen. 3 Reg. 14.

## XLIX. ELIJAH AND THE SACRIFICE. 1 Kings xviii.

1° Elias sheuuyth vnto the preysts of Baal, that God of Israhel vuas the very true God, God testifiyng the same by the fyre consumying the offering of Elias, the preysts of Baal ar kylled.

- 2° Upon the altar Elijah places the ox And without contrivance the fire from heaven descends, And to demonstrate that Israel's God Is the true God, burns up the sacrifice.
- 3° Helias patriam DOMINO mandante reuisit, Hunc Achab immani suscipit ore ferox, Asseruere DEI cultum miracula missa, Heliæ manibus turba prophana cadit.

Clias opffert, erbittet feur vom Himmel erwürgt die Baals Pfaffen. 3 Reg. 18.

- L. ELISHA MOCKED BY THE CHILDREN. 2 Kings ii.
- I° Elias deuidit the vuater vuith his kloke. He receued vp into heuen can not be fouund. The boys vuhiche dyd mok Elyseus ar ret druouured of the Bears.
- 2° Burning horses carried off, & upraised Elijah into the air in a chariot of fire; Two bears from the wood strangled the children, Even those that had mocked at the man of God.
- 3° Flammanti Helias conscendit sydera curru, Officium cuius mox Helisæus habet. Corrupti per quem fontes sanantur aquarum, Blasphemos pueros ursa cruenta rapit.

Clias theilt ben Fordan, mit seinem Mantel, feret auff eim feurigen wagen zu Himmel. 4 Reg. 2.

### LI. ATHALIAH SLAIN. 2 Kings xi.

- 1° Ioida the Byshope, Athalia beyng kylled, maketh Ioas kyng ouer Israhel, Mathan the prest of Baal is kylled before the altare.
- 2° By Jehoiada Jehoash was over Israel Set up on the royal estate: And Mattan the idolatrous priest was slain Before the altar of his false god Baal.

3° Athalia infœlix Regis genus omne peremit, Vnus & è tanta stirpe Ioas rapitur Ioida quem seruans committit sceptra paterna, Quem meruitq; ferox Athalia ense cadit.

Athalia bringt ben Königlichen stammen vmb, außs genommen Joas. 4 Reg. 11.

## LII. THE IDOLATROUS AHAZ. 2 Kings xvi.

- 1° Achaz kyng of Iuda ful of idolatry, doth cõ secrat hys son by the fire. Ierusalem is byseged and requireth help of the kyng of the Assyrians.
- 2° The King Ahaz becomes idolatrous, In glowing fire his son he sacrifices: Then when the war against him springs up, Succour demands he of the king of Assyria.
- 3° Regna Achas accepit, consurgunt aspera bella, Assyriæ subijt fœdera stultus Achas Instituitq; DEO cultus quos ante Damasci Viderat, hinc mortis fata suprema uidet.

König Achas opffert auff dem Altar Branntopffer. 4 Reg. 16.

## LIII. JOSIAH READS THE LAW. 2 Kings xxiii.

- Iosias redith the boke of Deuteronomy before the peple, He destroyth Idols, and kyllyth the preysts of Baal.
- 2° The King Josiah to the people of Judah, Deuteronomy he reads from end to end: And his country purifying from iniquitous error, The idols every where he causes to be burnt.
- 3° Inclyta rex iustus renouat mandata tonantis, Eternosq; pie uastat ubiq; Deos. Occubuit uictus, Ioachas fert uincula dura, Dat Ioachim Phario dona coacta Duci.

Josias lests Buch des bunds des HENNEN ver lesen, richtet wider auff den rechten Gottes dienst. Neg. 23.

#### LIV. THE GENEALOGY FROM ADAM. I Chronicles i.

- I° The genealogye of Adam is brefly repeted vnto the sons of Esau and Iacob.
- 2° Here one recites and numbers up briefly -Unto Facob, the genealogy, which From Adam, from the beginning, Was under God governed and ruled.
- 3° A prima primi numerantur stirpe, nepotes, A quibus immensus semina mundus habet, Quiq; gubernarent robustam milite Idumen, Et qui magnorum cœperit ordo Ducum.

Erzelung bes geschlicht von Abam biß auff bie Kinder Esau. 1 Par. 1.

#### LV. SAUL'S DEATH. I Chronicles x.

- I° Sau fygthyng vnlukyly aganst the Philestians, kyllyth hym self. his harnes is consecrat in the temple of his God. but his hed is caryed of the Philistians in to the temple of idoles.
- 2° Saul making war on the Philistines, Himself slays, when his loss he contemplates: The Philistines among all their booty, Bear the head of Saul to their temple.
- 3° Prælia miscentur cæduntur & agmina campis, Saul propriæ sentit uulnera sæua manus, Arma peregrinis figuntur Regia Diuis, Cui Gileaditæ mæsta sepulchra parant.

Savlus Waffen vnd Haupt, bringen die Philister in jrer Abgott Tempel. I Par. 16.

LVI. THE MINISTRY OF MUSIC (9). I Chronicles xvi.

1° Dauid vuhen the ark vuas brogth a gayn

blyssyth the peple, and makyth then also a fest. He doth instruct the ministers of the ark to prayse God in instrumëts of mysyke.

- 2° The King David before the Ark of God Blesses the people, and giveth them to cat, And to praise the Lord, for the holy place Musicians, and instruments ordains.
- 3° Arca suam sedem subijt, qui munera tractent Sancta, legit princeps, & pia iussa docet. Facta DEI cantans fortemq; bonumq; fatetur, Hinc redit in proprios turba remissa lares.

Die Arch wirdt an je ort gestellt, mit freuden, opffern und lobsängen. 1 Bar. 16.

LVII. SOLOMON'S SACRIFICE. 2 Chronicles i.

- 1° Salomon goith in to the hye place Gabaon to do sacrifice, he requirith of God vuisdo, and knologe to judge the peple.
- 2° In Gibeon Solomon offereth sacrifice, Then prays to God to give to him wiseness: God speaks to him, & so to him certifies That he will give him Wisdom, & Riches.
- 3° Imperium crescit sceptrum Solomone tenente, Qui petit à summo pectora docta DEO, Diuitias Solomon populum largitur in omnem, Et uenit è Pharia gente uocatus eques.

Salomon opffert auff ben Erhenen Altar, vor den HERNEN laufent Branntopffer. 2 Par. 1.

LVIII. SOLOMON'S BENEDICTION. 2 Chronicles vi.

1° Salomon prayth for the congregation. He thankyth God, vuhyche fulfyled the promy ses mad vnto Dauid. He desyrith of God that al, vuhyche prayth in the temple ma be hard. 2° Solomon the King blesses those assisting, Renders thanks to God for promises perfected, Praying for all who shall be persevering In orisons, that they may be made acceptable.

3° Dedicat extructam DOMINO Rex inclytus ædem Et summi celebrat numina iusta DEI Inuocat hunc unum, quem trito corde precatur, Vt sinat oblatas posse ualere preces.

Salomon redt zum Volek, und lobt Gott. Bittet ihn bas er die gewer die darinen bittennd. 2 Par. 6.

# LIX. JERUSALEM SPOILED BY SHISHAK. 2 Chronicles xii.

- I° Sesac kyng of Egypt, by cause the Ieuuas had forsaken the lord, takyth auuay the shelds of gold, vuhyche Salomõ made, and al the treasures of the houust of God.
- 2° A King of Egypt, from the Fews all vanquished, (Because that they had forsaken God their Lord) Took away treasures, bucklers of gold, & shields, Which for honour Solomon had made.
- 3° Elatus Domini Roboam dum iussa relinquit Niliacus forti milite uenit eques. Diripiunt templum, & thesauros diuitis auri, Defunctus Roboam tristia fata subit.

Der Egypter König raubt auß bem Tempel bie gulben Schilde Salomons und alle Schätz. 2 Par. 12.

# LX. DESTRUCTION OF THE ASSYRIANS. 2 Chronicles xxxii.

- 1° Sennacherib a blasphemar inuadith the Ieuues, Ezechias exhortith the peple to trist in God. As Ezechias praed, the angel of God seued the Assyrians.
- 2° On Juda Sennacherib makes war, Hezekiah exhorts the people to God, And praying to him, the Assyrians on the ground The Angel with his strong power pursues.

3° Obsidet immanis timebundus Sanherib urbeis, Sed DOMINI & natûm concidit ense miser. Rex pius ægrotat, sanatur, corda superba Tollit, at admonitus dogmata sancta colit.

Sennaherib belägert Jerufalem, trämt, leftert Gott. Geschias bittet Gott, der Engel erschlegt die Assyrer. 2 Par. 32.

# LXI. CVRUS RESTORES THE TEMPLE-VESSELS. 1 Esdras i. (*Ezra* i.)

- I° Cyrus inspired of God, dyd restore the vessels of the temple, vuhych Nabuchodonosor dyd tak auuay, he sendeth the peple aga ne to buyld Ierusalem.
- 2° The King Cyrus of God well inspired, The vessels restores to do their office in the temple: Then, (as was desired) he permits Jerusalem to be in its building.
- 3° Quæ prius exilio fuerat mulctataq; uinclis Gens, patrias repetit spe meliore domus. Hoc opus est Cyri, qui ditia munera præbet, Vt summo ædificent templa sacrata DEO.

Cyrus begabe den beraubten Juden Tempel wider um, erlaubt zu Berufalem wider zu Bawen. 1 Eft. 1.

### LXII. NEHEMIAH'S PRAYER FOR THE PEOPLE. 2 Esdras i. (Nehemiah i. ii.)

- 1º Nehemias kyng Artaxerxes buttelar prayth vnto God for the resideuu of the peple of Ierusalem vuhyche vuar in truble.
- 2° Nehemiah a servant of Artaxerxes (Weeping to God, for the captivity Of all Jews) had to the King such access That he permitted him to rebuild the city.
- 3° Conterit in lachrymis Nehemias tempora mæsta Quod patriæ cæptum surgere cesset opus, Turpia cuncti sani populi delicta fatetur, Cuius deuota mente precatur opem.

Nehemias träuret vnnd flagt die Gefengnus des Bolcks. 2 Cfd. 1.

# LXIII. JOSIAH KEEPETH THE PASSOVER. 3 Esdras i. (1 *Esdras* i.)

- Iosias in the xiiij mone of the fyrst moneth in Ierusalem offerith vp the paschal lamb.
- 2° Fosiah a very holy King reminded himself
  Of the times gone by: & in Ferusalem
  Offering sacrifice, the Passover celebrated
  The fourteenth day, in the first month of the year.

### LXIV. TOBIT BECOMES BLIND. Tobit i. & ii.

- I° Tobias is taken prysoner of the Assyriãs. Vu hen he dyd slepe by the vual, the dung of the sualouues did fal in his eyn vuherby he vuas made blynd.
- 2° The good Tobit being a captive & old Was sleeping one day, & then a swallow Being near him, dropt dirt on his eyes, Of which the sight he lost, & the clearness so fine.
- 3° Sepelit extinctos conuiuia lauta relinquens Tobias, patriæ gentis amore pius, Irrident alij, cæco cum lumine captus, Vxoris sentit tristia probra suæ.

Tobias wirdt mud von der todten begrebnuß, schaffendt, vonn warmen Schwalben geschmeyß geblendet. Tob. 2.

## LXV. Job's Losses and Patience. Job i. (306 ii.)

- 1° Satan obtanyth licence of God to destroye al the goods of Iob and his chylder. Buth he praseth God in hys affliction.
- 2° Job by Satan (with the permission of God) In his possessions suffers great tribulation: His children he loses, for which he has patience, Offering praise to his God in such affliction.

3° Iob colit altisonum deuoto pectore Regem, Qui dederat natos diuitiasq; graues. Permissus satanæ rerum cum damna suarum Sentit, cum natis & grege perdit opes.

Gott erlaubt Sathan Job zu plagen an Leib und gut. Job 1.

LXVI. Job's Reproof of Eliphaz. Job xv.

t° Eliphaz rebuketh Iob for the arrogancy of vuysdum and clenlynes. He describith the maledictiõ of the vuykked vuyche he doth falsly attribute vnto Iob.

2° To the afflicted giving affliction Eliphaz reproveth Job for arrogance, And the malediction of bad men Badly attributes to his just innocence.

# LXVII. God sheweth his Righteousness to Job. Job xxxvii. & xlii.

1° The lord spekyth vnto Iob sheuuyng vnto hym his rigtrtousness by his vnserchable vuorks. Vnto Iob is restored duple ryches for that, that vuas taken from hym.

2° Job has from God his declarations heard, Demonstrating to him by his lofty works His own great rightcousness, & rendered in double Are his goods to him, & worldly riches.

3° Huc Eliphas querulam prudens accusat amicum, Hunc factis dicens digna referre suis. Angelicis etenim gregibus si parcere non uult, Non homini parcet dextera iusta DEI.

Job im höchsten aufechtendes des Sathans seins weibs und Freund, gedult, lobt Gott. Job 4.

## LXVIII. ESTHER MADE QUEEN. Esther i. & ii.

1° Assuerus makyng a great fest doth set ouut his glori vashti his vuyfe diuorsed, Esther is made queyn.

- 2° Ahasucrus while celebrating a banquet Repudiated Vashti for her pride, Esther in her beauty he found so bright, That Queen he made her with great revenues.
- 3° Hic epulas inter Regi pia detegit Hester Insidias, populo quas male struxit Haman. Mox Haman infælix ligno suspenditur alte In Mardochei ligna parata necem.

Esther billet für ihr Volck Aman wirdt un Galgen geheuckt, den er auff Marbocheum het machen lassen. Esther 7.

- LXIX. JUDITH'S VOWS FOR HER COUNTRY. Judith x.
  - 1° Vuhen Iudith had finished hir praer, she anornyth hir vuyth garmenes of pleasur, to the intent she shudl ouercome Holoforne for the glory of God.
  - 2° Fudith having made sceret prayer, Arrayed herself in garments of pomp & glory, Then went she towards the tent of Holofernes, For the honour of God victory to achieve.
  - 3° Egreditur patriæ seruatrix Iudith ab urbe, Assyria capitur mox tamen illâ manu. Mirantur uultus, Holopherni adducere captam Contendunt, formam turba prophana stupet.

Indith rüftet sich, nam je Magd mit je, vnud zoh ben nacht in das Läger Holosernis. Jud. 10.

- LXX. JUDITH CUTS OFF THE HEAD OF HOLOFERNES. Judith xiii.
  - I° Iudith, vuhen Holofern vuas druncken and slped, hir made kopyng the dore, ded cut of his hede and caried it vnto hir citisens.
  - 2° Holofernes drunken as a beast Falls asleep, the maiden is on watch at the gate: Of him sleeping Judith cuts off the head, Which to her citizens in Bethulia she bears.

3° Fœmineo uehemens Holophornes concidit ictu, Sic DEVS exiguis perdere magna solet. Et caput in patnam spe læta fertur in urbem, Lætantur, laudes accipit illa suas.

Judith enthandt den Holosernem im Schlaff, bringt, Haupt in die Stadt mit groffer frend vnnd WDTTES tob. Jud. 13.

#### LXXI. OF THE GOOD AND THE BAD. Psalm i.

- 1° Dauid inspiret vuith the spret of God, describyth the felicitits of man, he declared al so the destruction of the vngodly and infideles.
- 2° David by the holy spirit speaking, Of the good man utters the happy beatitudes: And of the bad man recites that he perishes. For on evil doing he has set his desires.
- 3° Dauid spiritu DEI afflatus, Beatitudines iusti viri describit, Impiorum quo que & infidelium interitum prædicit.

Danid auß dem Geift Gottes, lobt Gott mit Mund und Sarpffen. Pfal. 1.

# LXXII. DAVID'S CONDEMNATION OF THE WICKED. Psalm lii. (Psalm liii.)

- 1° The psalmist is angrye vuith the Ieuues and callith them fools vuhyche vngodly and vnfaytfully dëyeth Christ to be the treuue Messias and God, vuhyche vuas promysed in the lauue.
- 2° Very fools are they (as the Psalmist wrote)
  Who in their hearts say that Jesus Christ
  Is not Messiah;—David so much grieves for them,
  That in many places he writes against them.
- 3° PSALTES contra Iudæos excandescit, ac eos qui CHRISTVM Messiam Deum in lege promissum infideliter, & impie abnegant, insipientes uocat.

Die leichtsertigen Toren sprechen es ist kein GOET. Spal. 52

LXXIII. CHRIST ON THE RIGHT HAND OF GOD. Psalm cix. (cx.)

- 1° Christ sittyth ath the rigr-hand of his father, God the father gyuidh vnto his son a prey stly dignitye vuhyce shal euer in due for the benefice of his passion.
- 2° Jesu Christ is sitting at the right hand of his Father, Who for recompence of his most cruel death The dignity gives to him of the High Priest, Who is without end, lasting & eternal.
- 3° CHRISTVS sedet ad dexteram patris, DEVS pater filio suo sacerdotalem dignitatem in æternum duraturam ex passionis præmio tradit.

Der HENN hat zu meinem HENNEN geredt, Gitz zu meinen grechten, biß ich deine seind zu einem Schemel beiner füß mach. Spal. 109.

LXXIV. CHRIST'S LOVE FOR HIS CHURCH. Canticles i.

- 1° The incomprehensible mysteri of the loue vuhich Christ harbre touuard his spouus the chyrce, and agane, that the chyrche hath touuard Christ, is fully expressed.
- 2° Solomon the King in the book of the Canticles Proposals of love to a loved one sets forth, The love, running under words of mystery, Of Christ towards the Church his espoused.
- 3° CHRISTI erga sponsam suam ecclesiam, ac rursum sponsa erga CHRISTVM incomprehensibilis amoris mysterium plenissimum exprimitur.

CHNGET vnnt seiner Gespons, der Heiligen Kirchen, Geistslichen lieb bedeutung. Cant. 1.

LXXV. ISAIAH'S LAMENT FOR THE PEOPLE'S SINS.
ISAIAH i.

I° Isaias doth lament the syns of Ierusalem, the lord doth reject by Isaias hys prophet, the

ceremonies of the Ieuues, vuherin they did put ther trust.

- 2° Weeps & laments Isaiah the prophet, Of the Jewish people the great sins & vices, Then God (through him) of the people rejects The hypocrisy along with the sacrifice. (10)
- 3° Ingrata culpat Iudææ crimina gentis, Et, DOMINVS dederit quot benefacta refert. Respuit hinc gentis, quæ dantur, sacra prophanæ, Et DOMINI pænam tam properare monet.

Cfaias der Prophet strafft das Bolef Ifrael, verkundt iner kunfftigen schaden. Ifa. 1.

LXXVI. ISAIAH'S VISION OF GOD'S GLORY. Isaiah vi.

- 1° Esaias doth se the glory of God and atknolegeth his sins. By the token and the vuord he obtanith remission of sins, and is sent vuto the Ieuues.
- 2° Of God Isaiah is perceiving the glory, And of his sin he has the conviction, Remission then follows after the offence, The Angel touches him, & then pardon he receives.
- 3° Apparet Vati DOMINVS, mittitq; uocatum, Vt populo infido tristia fata canat. Indurat miseros DOMINI qui dogmata spernunt, Vt pœnas capiat gens male sana suas.

Cjaias fihet ber HENNCH auff einem boben und Herrlicben Thron figen. Gja. 6.

LXXVII. THE SIGN TO HEZEKIAH. Isaiah xxxviii.

- I° Ezechias is ded seyk. He receauitk a token of helth of the lord in his natiuitye.
- 2° Hezekiah siek even unto death On the hour-dial had the sign of health. Contrary to its course the sun goes back By ten degrees from where it was fixed.

3° Morbus in afflicti grassatur corpora Regis, Nunciat & mortis tempus adesse DEVS. Flet Rex & lachrymans exorat numina sancta, Et uitæ adduntur mox tria lustra nouæ.

Ezefias ward todt franck, doch streckt jhm Gott das ziel, zohe die Sonn zehen grad wider hindersich. Esa. 38.

#### LXXVIII. THE VISION OF EZEKIEL. Ezekiel i.

- 1° The visions of Ezechiel of the fouur bests, of the vuheyls of the thron, and the image vuhich sittyth vpon the thron.
- 2° Ezekiel beholds in his vision God upon his throne with the four beasts, The Eagle, the Ox, & the Man, & the Lion, Wheels also to turn always are ready.
- 3° Vno quadruplicem cernit sub corpore uultum, Taurus, homo, atq; ales, terrificusq; Leo est, Inde rotas duplici coniunctas ordine binas, Queis etiam ad motum spiritus almus inest.

Ezechiclis erscheimung, die allmechtigkeit Gottes. Ezech. 1.

# LXXIX. THE PLAN OF THE CITY, A VISION. Ezekiel xl.

- 1° The restoryng of the citye and the temple is sheuned vnto Ezechiel the prophet in visions.
- 2° Clearly shown it is to him in contemplation Of his spirit, by vision most ample, In the coming time, the restoration Of the city & of the sovereign Temple.

### LXXX. GOD'S GLORY IN THE TEMPLE. Ezekiel xliii.

1° Ezechiel doth se the glory of God entre in to the temple vuhiche it had forsaken: the mesures of the altar ar described.

- 2° Then sees he afterwards, of the great God immortal The high glory into that holy temple enter: The length and the greatness of the altar Comes he by measure to describe and to show. (10)
- 3° Qui Deus ante sui Templi sacra tecta reliquat, Pacato hæc rursum corde reuersus adit. Hos pariet fructus pura resipiscere mente, Araq; quo ritu sanctificanda docet.

Dem Propheten wirdt inn einer erscheinung gezeigt, wie ber Altar gemacht sol sein zum Branndtopffer. Egech. 43.

# LXXXI. THE WATERS AROUND THE TEMPLE. Ezekiel xlvii.

- 1° Ezechiel seyth vuaters runnyng ouut of the temple, the costs and diuisions of the lande of promission, by the lord ar sheuued vnto the prophet.
- 2° Around the temple Ezekiel sees waters running, And the confines of the land of promise; Of the twelve tribes so excellent Shown is to him the division. (10)
- 3° Quæ tribubus cedat terræ pars omnibus æquæ, Principes & quæ sit portio iusta docet. Nomina portarum, sanctæue quis ambitus Vrbis, Quam colit unius gratia salua Dei.

Wie bas Landt solt nach ben Stämen Ifraels getheilt werden. Ezech. 48.

### LXXXII. FAITH TRIED BY FIRE. Daniel iv. (iii.)

- I° Sidrah, Misach and Abdenago ar casten in to a fornce of fyre, by cause the vuold not vuorshyppe the gelden image contrary vn to the kyngs decrit.
- 2° The burning oven within, for the king so appoints, Shadrach, Meshach and Abed-nego are east Because they have not worshipped his image, But God at last delivers his friends. (1)

3° Aurea adoratur mendato regis imago Hebræi hanc spernunt corde decente uiri. Excipit horum ardens fortissima corpora fornax Illæsi flemmas sustinuere graues.

Danielis brey gsellen im feurigen Ofen erhalten, aber bes Königs biener verdrennt bas feur. Dan. 3.

## LXXXIII. THE FOUR WINDS AND THE FOUR BEASTS.

- 1° A vision of fouur bests is sheuued vnto Daniel. Tis vision is interpreted of four kyngdoms of the vuorld.
- 2° The four winds Daniel beholds contending From their evil spirits breathing forth the worst things, Beasts also up to the number of four, Signifying of the world four empires.
- 3° Quatuor exponit terris hic regna futuri, Secutus & illorum fata uicesq; docet. Regnum quintum falso sub nomine CHRISTI, Quod fortis franget comminuetq; Deus.

Danieln erscheinen irer Thier, die irer Neich der Welt anzeigen. Dan. 7.

# LXXXIV. THE BATTLE OF THE RAM AND THE HE-GOAT. Daniel viii.

- 1° Daniel seyth the fygthyng betuuen a ram and a gotbuke. The ynderstamdinh of the vision is declared vnto Daniel be the angel.
- 2° He sees afterwards a mighty battle, Between a sheep and a he-goat all horned: The angel speaking to him explains & relates Whatever shall at the end come to pass.
- 3° Arietis inuicti confringit cornua fortis,
  Hircus, & immanis prælia dura gerit.
  Quatuor excrescunt dura de cornua fronte,
  Quorum unum Antiochi facta prophana notat.

Cin Ander erscheimung und gesicht die Daniel gesehen hat. Dan. 8.

LXXXV. PERSIA, GREECE, EGYPT, AND SYRIA. Dan. xi.

1° The prophecy of Daniel of the kyngs of the Persians, of the kyngdom of Grece, of Egy pte and the treuues of it, and the battele vuyth the kyngdom of Syria is prophecyed.

2° Then doings he foretels of the Kings of Persia, Of Greece, Egypt, & of the Kings of Syria: Prophesying many a different war, In order to enlarge each one his sovereignty.

 3° Persarum frangent Græcorum prælia regnum Mox tamen illorum tristia fata docet:
 Vt ferus Antiochus sanctam grassatur in urbem, Sic Antichristus perdere multa solet.
 Etliche offenbarung fünfftiger bing. Dan. 11.

LXXXVI. SUSANNA, AND DANIEL'S JUDGMENT.
Daniel xiii. (Susanna i. 45.)

1° The accusers of Susanna convict of Daniel, ar put to execution.

2° By wrong extreme was Susanna accused By two old men, but with becoming reason Doth Daniel, a young child, judge to death The accusers, the accused being innocent.

3° Illicito castum Susanuæ pectus amore Tentatur, thalami seruat at illa fidem. Insons damnatur, Daniel sed liberat illam, Et cadit in molles pæna cruenta senes.

Die zwen falschen Alten ankläger der Susannen, werden an je statt gelödt. Dan. 13.

LXXXVII. BEL AND THE DRAGON. Daniel xiv. (Bel & the Dragon.)

1° Daniel for the distroying of Bel and the Dra gon is casten in to the den of lions. Abacuc doth bring meat.

2° The great dragon, with the idol Bel Were both destroyed. And for this deed was put Daniel within the den unto the lions: And there to nourish him Habakkuk is sent. 3° Belides pereunt infami morte, iubente Rege, quod effictos composuere dolos. Dissilit inde Draco, Danieli sæua leonum Vis parcit, fortis quem cibat ipse Deus.

Daniel barumb bas er ben Abgott Bel vnnd Drachen zerftört, wirdt inn die Löwen grub geworffen, vom Haba scuc gespeiset. Dan. 14.

#### LXXXVIII. HOSEA'S SYMBOL OF IDOLATRY. Hosea i.

- 1° Osee takyng a house to vuyfe, doth syn gnyfi the Idolatrie of the peple.
- 2° Hosca, a woman takes and marries Of life impure, & by her three children had: So signifying the infamous idolatry Of the Jew-people, faithless to their God.
- 3° Iungere cum turpi Vates meretrice iubetur Coniugium, de qua pignora nata uidet. Nomina ponuntur fortunæ signa futuræ, Principio pænas, mox quoq; læta canit.

Oseas nimpt ein Hur, gewinnt Hurn finder, anzeigen die Abgötteren des Volcks Ifrael. Die. 1.

## LXXXIX. JOEL'S PROPHECY. Joel i.

- Io Johel prophicieth the distruction of Ierusalem. He exortyth the preyste vnto prayer and fastyng for the calamitye vuhyche vuas at hand.
- 2° Joel doth foretell of the destruction Of Jerusalem, and the priests doth supplicate To give attendance to fasting & devotion And prayer, filled with humility.
- 3° Hostis describit crudelia bella futuri, Et quæ sint pænæ semina iacta docet. Deficient fruges, pecudes, arbustaq; pulchra, Vna salus, DOMINVM, si uereamur, erit.

Joel weissagt bem Bolek Ifrael, bas all ihr Herrligkeit mit fampt bem eusserlichen GOTTES bienst undergehr und zerstört sol werden. Joe. 1.

#### XC. THE PROPHECY OF AMOS. Amos i.

- I<sup>o</sup> Amos doth prophycit against Damasc, the Philistians, Tyrus, Idumia, and teh sons of Ammon.
- 2° Against Damascus, the Philistines, Idumea, And against Tyre, with the sons of Ammon, His prophecy Amos hath so sown In brief to speak, & under discourse obscure.
- 3° Vicinis Domini prædicit gentibus iram. Quantaq; sit narrat gratia lenta DEI Fata Palæstinis, Syrijs, Tyrijsq; superbis, Hinc & Idumæis Ammonidisq; canit.

Amos verfündet der Gewaltigen vund Bolef, der zorn Gottes. Amos 1.

## XCI. JONAH AND NINEVEH. Jonah i. ii. & iii.

- Ionas is sent in to the city of Niniuem for to preche, he is punished by cause his pro--phycy vuas not fulfilled aganst Niniuem.
- 2° Afflicted was Jonah by sudden tempest And sent over to Nineveh to preach, Three days was he withinside a whale, Then towards Nineveh he assays to go.
- 3° Displicuit querelo Domini clementia Vati, Dum famæ metuit damna nocuia suæ. Huic Devs ostendit fruticis per damna ruentis Quàm non sit iusti pectoris ille dolor.

Jonas wirdtt zornig, beflagt sich ab Gott ber bericht und ftrafft in. Jon. 4.

#### XCII. HABAKKUK'S COMPLAINING. Habakkuk i.

- I° Habacuc carying potage and brede vnto the repers in the person of holi men doth godly complane, that misdoers doth persecute the rightus.
- 2° Habakkuk the prophet bearing loaves
  To the reapers, & labourers of the fields,
  Complains to God of whatever wrong is done
  To the good people, by the wicked felons.
- 3° Sanctorum tristi decantat uoce querelas, Quos premit immani perfida turba iugo. Dulcia promittit DOMINVS solatia sanctis, Impius Assyrias cernet adesse manus.

Habacuc beflagt sich vor GDTI, der schalckheit bes Bolcks, trämet jnen die straff Gottes. Habac. I.

#### XCIII. ZACHARIAH WARNS TO REPENTANCE. Zachariah i.

- I° Zachary doth monishe the peple that the shuld conuert them self vnto God, and eskeuu the Euel doyngs of ther for fathers.
- 2° Zachariah all the people admonishes To turn themselves to the Lord, the mighty God, And to avoid the dishonourable sin Of their parents, when each one is a backslider.
- 3° Ni ueluti patres cupias trepidanda subire Fata, tui caueas spernere iussa DEI. Cernit equos uarios his binaq; cornua Vates, Quæ populi signant fata peracta sui.

Zacharias ermanet und straffet bas volck und falsche Propheten, verkündet jnen im gesicht frölich ding. Zach. 1.

### XCIV. SIGNS IN THE HEAVENS. 2 Maccabees v.

- I° Vuhen Antiochus did prepare his secõd pro fection in to Egypt vuonder ful tokes vuas seyn in the aer at Ierusalem.
- 2° Antiochus on the Jews making war, Above Jerusalem there were seen in the sky Armed men, just as on earth they are armed, Then taken was it by the Jews for a bad year.
- 3° Occupat heic patriæ crudelis mænia Iason, Et uisas cœli complet in urbe minas.

Wunderzeichen zu Jerusalem am Himmel gesehen. 2 Mach. 5.

# The Author.

WHEN on these images of the living God
Our thoughts we fix, and firmly hold in
mind

His mighty power and works so marvellous,

Help in his goodness,—help in himself we find.

The future beams with wisdom for our guide,—

To study such philosophy we strive;

Within Christ's Church our willing souls abide,

The letter kills,—the spirit makes alive.

More than less.

## NOTES.

### (1)—LYONS' EDITIONS.



AGE 33. The woodcuts from Holbein's Bible Figures were collected into a volume and published with a Latin text only at Lyons in 1538, the same year that marked, at the same place.

the issue of his Simulachres de la Mort. It has been attempted to prove that the Bible Figures were not in any sense of Holbein's workmanship, but produced by Levinus de Witte, a painter of Ghent. The testimony, however, of the poet Nicholas Bourbon, given 1539 and repeated in 1547, is too absolute to admit of any other supposition except the one which attributes the drawing of the figures, their grouping together, and all their artistic

effect, to Hans Holbein, the younger.

True it is they were known, circulated, and made use of before the above-named date, and for method of treatment some of them may be traced to the Nuremberg Chronicle, 1403, or even to the Catacombs of Rome. Die gantie Bibel, a folio printed at Zurich by Christoffel Froschouer in 1536, contains many illustrative woodcuts, of which a few are identical with those from Holbein; about twenty-seven are copied from him, and twenty-nine also copied, but reversed. In Storys and prophetis out of the help scriptur, prepared at Louvain in 1535, and "prented in Andwarpe Anno XXXVI," there are not a few, at least twenty-five, of the woodcuts which had their origin in Holbein's designs for Bible

Prints. Also from his Figures for the Old Testament there are sixteen woodcuts in Coverdale's Byble, "prynted

in the yeare of our Lord M.O.XXXV."

Thus Holbein's drawings of Bible Figures were in circulation and use anterior to what is generally, and not without propriety, named the EDITIO PRINCEPS.

I. "HISTORIARUM UETERIS INSTRVMENTI ICONES ad uiuum expressæ. Vnà cum breui, sed quoad fieri potuit, dilucida earundem expositione." (The Trechsels' device and mottoes). "Lygdyni syb scyto coloniensi. M.D.XXXVIII."

8vo Vol. 1.92 decimetres by 1.25; full pages 1.05 d. by .9; the device plates

.6 d. by .87.

Reg. A—Miiij in 4 s. = 48 leaves or 96 pages. Quaritch's copy perfect in

every respect, -a splendid volume.

Contents. A verso, "Franciscus Frellaeus Christiano Lectori. S."; Aij-Miij verso, 92 plates of Bible Figures. On Miiij the colophon within a label, "Excedebant Lygdvni Melchior et Gaspar Trechsel Fratres, 1538." Miiij verso is blank.

The plates, 92 in number, are very fine, and evidently printed with much care. The subjects are the same with those in the Spanish edition of 1540, not comprising two in the editions of 1539 and 1547, namely, 2 Kings xii., Nathan's reproof of David; and Isaice i., Isaiah deploring the sins of Jerusalem. To each plate there is a Latin motto, but no other explanation of any kind. Latin contracts a and u are used; and at Liii, Dan. xiii., editions 1538 and 1540, both give "conijcitur."

II. "HISTORIARUM VETERIS TESTAMENTI ICONES, ad uiuum expressæ. Vnà cum breui, sed quoad fieri potuit, dilucida carundem & Latina & Gallica expositione." (The Trechsels' device and mottoes). "Lvgdvni, svb scvto coloniensi. M.D.XXXIX."

Small 4to Vol. 1.57 d. by 1.18; or 6.18 inches by 4.64; full pages 1.33 d. by .88; device plates .6 d. by .87.

Reg. A—M in 4 s., N in 3=51 leaves, or 102 pages, unnumbered. Contents. A verse, "Franciscus Frellaeus Christiano Lectori. S."; Aij, "Nicol. Borbonii Vandoperani Poëtæ Lingonensis, Ad Lectorem Carmen"; A3, "Gilles Corrozet Aux Lecteurs," motto, "Plus que moins"; Aiijj—Nij, 94 Bible Figures, of great beauty; Niij, "Lautheur" (Gilles Corrozet) "Plus que moins." Niij verso, Colophon (within a label), "Excedebant Lygdvni Melchior et Gaspar Trechsel Fratres. 1539."

In this edition and in that of 1547 the Latin and French texts are essentially the same but there are several two processors are received from the corner but the corner

the same, but there are several various readings, especially in the French four-

lined stanzas; thus:-

Ed. 1539. F. RVTII colligens spicas in agro Booz, inuenit gratiam coram eo. Collectas spicas defert ad Socrum.

> Ruth ua aux champs les espicz recueillir, Au moins ce qui des moissonneurs restoit, Alors Booz a qui le champ estoit En grand douleur uint la dame accueillir,

Ed. 1547. F. RVTII colligens spicas in agro Booz, inuenit gratiam coram co. Collectasque spicas de fert ad socrum.

Ruth na aux champs pour le bled qui restoit Aux moissonneurs, en espicz recueillir, Deuant Boos (à qui le champ estoit) Grace trouua, qui la feit accueillir.

The two stanzas at the end of the volume bear the device of Gilles Corrozet, and we may therefore with considerable certainty adopt Brunet's conclusion, *Manuel*, iii. col. 252, "Les quatrains français placés au bas de chaque figure, sont aussi très-probablement l'ouvrage de Gilles Corrozet."

III. "HISTORIARUM VETERIS TESTAMENTI ICONES ad viuum expressæ. Vnà cum breui, sed quoad fieri potuit, dilucida earundem & Latina & Gallica expositione." (Device of the Frellons, *crab and butterfly*; motto, "Matura") "Lugduni Sub scuto *Coloniensi*, apud Ioannem & Franciscum Frellonios fratres. M.D.XLIII."

Colophon, "Lugduni, Sub scuto Colonicsi, apud Io. & Franc. Frellonios, fratres, 1543."

Small 4to. There are 51 leaves, or 102 pages, unnumbered. The contents are exactly the same with those of the 1539 edition. The 94 *Icones* have each a Latin title, a reference to a passage of Scripture, a drawing or design, and a French stanza of four lines. An edition of the same plates, with a Spanish text, was issued the same year.

Douce's copy, in the Bodleian Library, B.B. 15t, has the following note in manuscript of his writing:—

- "Copies of the cuts in this book are;
- "1. In a German bible p. at Zurich by Froschouer 1536, some of which have the mark  $\sqrt{\phantom{a}}$  on them.
- "2. In a spurious edition of this 'Historiarum veteris testamenti Icones' printed at Paris for Pet Regnault 1544. 410.
- "3. In 'Biblia veteris testamenti et historiæ, artificiosis picturis effigiata printed at Frankfort 1551 for Herman Gulferic. 12mo.
- "4. In Christopher Van Sichem's Bible, they are all copied, but many with considerable variations, always for the worse.

"5. In the Louvain B. printed at Antwerp by Stelsius 1561. folio.\* They are very closely and deceptively imitated."

On the whole the type in this edition of 1543 is superior to that of the 1547 edition, but there is great equality between the two in the plates. The text, however, of the French stanzas often differs; as to Job xxxviii. & xlii.:—

Ed. 1553. Iob a de Dieu les propos entendus

Et les secretz de ses œuures haultaines,

Et pour les biens qu'il auoit tous perdus

Augmente au double en richesses mondaines.

Ed. 15.47 c. Iob a de Dieu les propos entendus, Luy demonstrant par ses œuures haultaines Sa grand iustice & au double renduz Luy sont ses biens, & richesses mondaines.

IV. "ICONES HISTORIARVM VETERIS TESTAMENTI Ad viuum expressæ, extremâque diligentia emendatiores factæ, Gallicis in expositione homœoteleutis, ac versuum ordinibus (qui priùs turbari, ac impares) suo numero restitutis." (Device, crab and butterfly, motto "MATVRA.") "LVGDVNI, Apud Ioannem Frellonium, 1547." Colophon, "LVGDVNI, Excudebat Ioannes Frellonius, 1547." Small 4to.

The volume consists of 52 leaves, A—N in 4s, or 104 pages, all unnumbered. There are 94 Bible Prints, and a print of the four Evangelists, "by a different hand," as Douce remarks; for "they do not offend in want of proportion as do Holbein's."

M. Edw. Tross, as quoted by Brunet (Manuel, iii. col. 253), says there are two kinds of copies of this book, with the French and Latin text, dated 1547,—"La première, dont les epreuves sont pâles, mais belles, a été tirée sur les bois originaux; la seconde, sous la méme date, l'a été sur des clichés." The differences however are, I think, too great and too numerous to be accounted for, except on the supposition that there are three kinds of copies, if not really three distinct editions by the same printer, at the same place, and in the same year; that the earliest has darker impressions and abounds in errors; that the second kind, of lighter hue and of greater correctness, was printed on discovery of the mistakes; and that the third, differing in type, in contractions, in stanzas, and in several other particulars, was really a fresh edition set up again after the type of the other two had been distributed. I will distinguish the three kinds by naming one, edition 1547 a, the other, edition 1547 b, and the third 1547 c.

<sup>\*</sup> As early as 1540 Stelsius had copied Holbein's Bible Figures with a Latin and Spanish text, "YMAGINES de las historias del viejo testamento, &c.," of which a notice is given, together with some photoliths of the plates, in our Illustrative Plates.—H. G.

Of 1547 a there is a very fine copy in the print-room of the British Museum; of 1547 b and 1547 c I have seen and examined at least five copies in the British Museum, the Bodleian Library, and in private hands. A copy of 1547 b, belonging to Mr. Joseph Thompson, of Wilmslow, near Manchester, is the one from which our fac-simile reprint has been taken; and a copy of 1547 c in the Emblem-book Collection of the late Joseph Brooks Yates, Esq., of Liverpool, is that from which we give variations in the Latin text and in the arrangement of the French stanzas. The two kinds, 1547 a and 1547 b, generally agree; but between them and edition 1547 c there are considerable variations and differences.

For instance, edition 1547 a, in the colophon, prints LUGDVNI in italic capitals; ed. 1547 b and ed. 1547 c, LVGDVNI in Roman capitals; ed. 1547 a places the plates, Nos. Ivi & Ivij, in wrong order, assigning that which represents Solomon's sacrifice to David's service of Music, and David's service of Music to Solomon's sacrifice: editions 1547 b and c put those plates in their right places; ed. 1547 a and ed. 1547 b, at No. 82, Faith tried by fire, Daniel iii., print the French stanza—

Sign. L 4 verso. Au four ardant (car le Roy l'institue)
Sidrach, Misach, Abdenago, sont mis.
Pource qu'ilz n'ont adoré sa statue
Mais Dieu en fin deliure ses amis.

But ed. 1547 c gives the stanza in this way:

Sign. L 4 verso. Sidrach, Misach, Abdenago sont mis Au four ardant, car le roy l'institue, Pour ce qu'ilz n'ont adoré sa statue, Mais Dieu en fin deliure ses amis.

				Eds. 1547 a & b.	Ed. 1547 c.
Sign.	F 4 v. 2 Reg. xi,	PI.	xlij	uxore dormies baille une lettre	vxore dormiens baille une lêtre
,,	G 1, 2 Reg. xij G 1 v. 2 Reg. xiiij	, ,	xliij	urbs Ammonitarû	vrbs Ammonitarum
	G I v. 2 Reg. xiiij	2.2	xliiij	Absalom à patre	Absalô a patre
,,	G 2 v. 3 Reg. i	,,	xlvi	dormientem	dormietem
	G 3, 3 Reg. v	,,	xlvij	sans faict uicicux ut gratulentur Salomoni	sans faict uieux nt gratulentur Salomoni
,,	G 4 v. 4 Reg. ii	,,	1	ab ursis	ab yrsis
					en l'air dedans
,,	11 3, 1 Paral, x	,,	lv	caput nerô	caput verò
,,	K 2, Ivdith x	,,	lxix	nestimentis	vestimentis
	K 3, Psalm i	,,	lxxi	iusti uiri	iusti viri
,,	L 3 v. Ezech. xliij	,,	lxxx	ingrediente	ingredientem
,,	M v. Daniel viij	,,	fxxxmj	Daniel uidet	Daniel videt.

With Brunet's words this long note may conclude:—" Le nombre des pages est le même dans les deux (trois) tirages, mais on remarque dans leur texte beaucoup d'autres variantes que celles que nous venons de signaler."

N.B. From the same plates a Spanish version was issued in 1549, in small 4to, pages 204, by John Frellon. The French stanzas were omitted, and their place supplied "en lengua castellana."

It is not necessary here to mention any later reprints of the original work,

## (2)—FRANKFORT EDITION, 1551.

Page 33. This edition is referred to in a manuscript remark by Douce in his copy of the *Iconcs* of Holbein, ed. 1543. The title is set within an ornamental border, having at the foot the scene of the Saviour's birth.

"BIBLIA VETERIS TESTAMENTI et Historiæ Artificiosis picturis effigiata. BIBLISCHE Historien Kunstlich Fürgemalet. Franc. Apud Hermannum Gulffericum. Anno M.D.LI."

Colophon, Bedruckt zu Franckfurt am Mayn burch Hermann Gülffericen." An heraldic plate with vengeance both on helmet and shield.

Small 4to Vol. 1.53 decimetres by .94; or 6.02 inches by 3.7; full pages 1.15 d. by .7; figure plates .6 d. by .7.

Reg. A—I in 8 s. = 72 leaves, or 144 pages.

The Bible Prints are 139, and include all Holbein's *Icones*, except three or four. Each plate is preceded by a Latin title, usually by Latin stanzas, with a reference to the passage of the Scriptures; below the print there is the same passage in German.

In his copy Douce has written "the designs by Hans Brosamer; many borrowed from the *Icones veteris Icstamenti* of Holbein. Heinekin, iii. 373, mentions a prior edition, p. at Leyden 1547." He also names "an edition Francof. 1557, 120, with two or three cuts substituted for some in the former editions that were perhaps lost."

### Also bound up with the above BIBLIA;

I. "NOVI TESTAMENTI, Iesv Christi Historia effigiata vna cum alijs quibusdam Iconibus." (Print, the Crucifixion and Christ teaching.) "Das New Testament und Historia Christi sürgebildet. Franc. Apud Herm. Gulffericum."

Colophon, the same heraldic plate; motto, "Christus

in nouissimo die iudicaturus uiuos & mortuos."

Reg. A—G in 8s. = 56 leaves; or 112 pages, unnumbered. The plates are 108, with Latin titles and German texts.

2. "APOCALYPSIS S. Ioannis." (Device, the vision of Christ to S. John.) "Die Dffenbarung E. Jehannis. Francofvrti Excudebat Hermannus Gulffericus 1551."

Reg. Aa8—Bb6 = 14 leaves, or 28 pages, bearing 26 prints, each with a Latin text above and the German below.

## (3)—FRELLON.

Pages I and 34. John Frellon, whose name appears on the title-page of Holbein's *Icones*, ed. 1547, and Francis Frellon, who, as Franciscus Frellæus, addresses a Salutation to the Christian reader in the *editio princeps*, 1538, were printers in Lyons from 1530 to 1570. According to the *Biographie Universelle*, vol. xvi., ed. 1816, they acquired celebrity by the correctness of their editions. It has been said that they assumed a *frelon*, i.e. a hornet, as their device; but *Les Images de la Mort*, ed. 1547, and *Icones Hist. Vet. Test.*, 1547, both bear the device which of old belonged to the Emperor Augustus, the crab and butterfly, with the motto restricted to the single word MATVRA, *hasten*.

Nicolas Bourbon addresses one of his poems, Nugae, vii. 167, "Johanni et Francisco Frellæis germanis fratribus;" from which it has been hastily concluded that they were of German race; but germanis properly denotes, here, brothers by the same father. John was the elder, and though said to have died in 1559, his name appears in Pliny's Natural History in 1561. Francis, the younger brother, survived

several years.

Disgusted by his disputes with the medical faculty of Paris, the famous Michael Servetus, in 1536 came to Lyons, and dwelt some time with the Frellons as corrector of the press; but after removing to Charlieu, on the invitation of the Archbishop of Vienne, in Dauphiny, he settled in that city. John Frellon was the friend both of Servetus and of Calvin, and was the medium of their communication; and when in 1553 Servetus printed at Vienne his now rare

work, *Christianismi Restitutio*, John Frellon undertook to send copies of it to Frankfort. This chiefly was the writing for which the author suffered at Geneva a most cruel and horrible death.

An edition of the *Nouveau Testament*, 1553, 12mo, was one of the most remarkable books which the Frellons published, and it is sought for because of the oddity of some of the engravings; for instance, in our Lord's temptation the great adversary with cloven feet is attired in the habit of a monk; but it was an age in which similar strange devices found encouragement.

## (4)—NICOLÁS BOURBON—

Page 35—The poet, as he is named, was born at Vancleuvre in 1503, and died some time after 1550. By great effort, from the condition of a blacksmith, which he celebrates in his poem *Ferraria*, the Forge, he rendered himself of so much note for his acquaintance with literature, and especially for his knowledge of the Greek language, that Margaret, queen of Navarre, entrusted to his care the education of Jeanne d'Albret, her daughter, the mother of Henry IV. He published several works connected with education, but devoted himself chiefly to Latin poetry, in which he composed his Nugae, or Trifles, first printed at Paris in 1533. The editions of Lyons in 1538 and of Bâle, 1540, are much more ample, and bear the title, "Nugarum libri octo." Opinions differ much as to the worth of his Latin verses. He was a favourite with Francis I.; Erasmus and Paulus Jovius esteemed him, but Scaliger declares him to be a poet without name and without consideration; yet in 1685 his poems were reprinted in 2 vols. 4to, "ad usum Delphini." The epigram of Joachim du Bellay on his Nugæ is very smart:—

> "Paule, tuum inscribis Nugarum nomine librum; In toto libro nil melius titulo."

*i. c.* The title of *Trifles* for thy book thou dost claim; In the whole book there is nothing better than the name.

Bourbon, however, had some just appreciation of good poetry, else he would not have so much admired Buchanan's *Paraphrase of the Psalms*, nor have said that he would rather have been the author than to have been appointed archbishop of Paris.

## (5)—THE COAN.

Page 35. Apelles was so named by Ovid and Pliny, because they supposed him to have been a native of Cos, an island of the Cyclades. Apelles flourished between 352 B. C. and 308; Parrhasius about 399 B. C.; and Zeunis about 410 B. C.; so that it was very convenient for the poet Borbonius to have an elysium in which to represent them conversing and sorrowing together.

## (6)—GILES CORROZET.

Page 37. It is the same Giles Corrozet, printer-book-seller and author, of Paris, who in 1547 placed on the title-page of his books the pretty though punning device of a rose within a heart, Cor-rosa, and to whom some have attributed the French stanzas to Holbein's Figures of Death. After a very successful life, which began at Paris January 4, 1510, he died there July 4, 1568, and at his wish was interred by the side of his wife, with whom he had always lived in perfect union.

In his youth he had scarcely received even the rudiments of education; but we are told "he was able to repair lost time, and learned, without a master, history, geography, Latin, Italian, and Spanish. He had a talent for French poetry, and his tale of the *Compte du Rossignol*, in 1546, would not have been disavowed by the best poets of his age." His works, including translations, are nearly forty in number, and several of them of considerable labour. We will mention only those which have a connection with Emblem literature.

I. "ILECATOMGRAPHIE, C'est à dire les descriptions de cent figures & hystoires, contenantes plusieurs Appophtegmes, Prouerbes, Seteces & dictz tant des Anciens que des modernes. On les vend à Paris, par Denys Ianot, Librarire & Imprimeur, &c. 1540." Svo, leaves 108.

The authorship is fixed by the Plus que moins, Corrozet's well-known device, at the end of his lines-"Avx bons espritz & amateurs des lettres." The devices are all set in beautiful borders, which are the same with those in La Perriere's Theatre des bons Engins, 1539, also published by Denys Ianot.

2. "LES FABLES du tres ancien Esope phrigien, en rythme françoise auec

leurs arguments." Paris, 1542, in 16mo.

The edition of 1544, in small 8vo, "De l'imprimerie de Denys Ianot, Imprimeur du roy en langue françoise," shows that the authorship is in Corrozet. The woodcuts cause this work to be sought for.

3. "LE TABLEAU DE CEBES de Thebes, ancien philosophe, & disciple de Socrates : Auquel est paincte de ses couleurs la uraye ymage de la uie humaine, & quelle uove l'homme doit elire, pour peruenir à uertu & perfaicte science. Premieremet escript en Grec, & maintenant expose en Ryme Françoyse (par Gilles Corrozet). Auec Priuilege du Roy pour cinqu-ans 1543, A Paris, On les uend en la grand salle du Palais en la boutique de Gilles Corrozet."

Colophon, above Corrozet's punning device of a rose within a heart :- "Fin du Tableau de Cebes de Thebes, de la Volupté vaincue, & des Emblemes. Imprimé nouvellement à Paris, par Denys Ianot imprimeur du Roy en langue

fraçoise. 1543."

The volume is a 12mo of 64 leaves, though by passing from lvi to lxij, numbered I-lxix. It consists of three parts, each with its appropriate devices. PART I.—"Le Tableau de Cebes de Thebes," with 12 plates, the last motto, "Plus que moins," fol. v—xl. PART II.—"Volupté vaincue," with one plate, fol. xl verso-xlviii. PART III.—" Emblemes," with 15 plates, fol. xlix-lxiv. It is a work in French verse, and of considerable rarity. Some of the woodcuts are pretty, and nearly all well illustrate their subjects.

4. "LA TAPISSERIE DE L'EGLISE chrestienne & catholique : en laquelle sont depainctes la Natiuite, Vie, Passion, Mort & Resurrection de notre Sauueur & Redempteur Jesu Christ. Auec vn huictain soubz chacune hystoire pour l'intelligence d'icelle. A Paris, de l'imprimerie d'Est. Groulleau. 1549." I6mo.

For colophon, the motto Plus que moins, and Denys Ianot's printer's mark,

bearing his motto, Nul ne s'y frote, and also Patere, aut abstine.

The volume contains 104 leaves and 180 woodcuts, and is a work of

rarity.

5. "HISTORIARUM Veteris Testamenti icones ad vivum expressæ, Auec une brefue exposition sur chascunes hystoires : nouuellement translate de latin en francoys (par Gilles Corrozet). Paris, veufue de Guil. Le Bret. ou Nic. Buffet, 1550, in 16."

## (7)—ENGLISH VERSION, 1549.

Page 39. From the Douce Collection, T. 247, in the Bodleian Library, we take the full title of the work.

"THE IMAGES OF THE OLD TESTAMENT, Lately expressed, set forthe in Ynglishe and Frenche, vuith a playn and brief exposition." (Frellon's device.) "Printed at Lyons, by Iohan Frellon, the yere of our lord god, 1549." Small 4to, pages 104.

Colophon, the printer's device within a circle, the motto

MATVRA.

The blocks for the plates, including those of the evangelists, are the same as those which were used in the edition of 1547, and reproduced in our fac-simile reprint. The other contents of the English version are also the same, except that the Latin titles of the subjects have been omitted, and English titles put in their place. There are differences between the two editions in the spelling of several words in the French stanzas.

The English is of a most peculiar strangeness, to be matched only by "Storys and prophesis," 12mo, 1535, "prentyd in Andwarpe," or by "Stamm Buch," 8vo, 1619, issued at "Franckfurt-am Mayn," in Latin, Spanish, Italian, German, English, and Flemish.

### (8)—CREATION. GENESIS I.

Page 39. In Holbein's *Icones* there are no titles, except the Latin descriptions above the prints: but a number and a title have been prefixed to each subject for the sake of convenient reference.

The Creation of Eve is treated by several artists according to the same traditionary type handed down from the fifteenth century. It is in the Nuremberg Chronicle, 1493; in Coverdale's Bible and in Storys & frophesis, 1535; in the Zurich Bibel, 1536; in the opus singulare on the Old and New Testament by Velmatius, 1538; in Bernard Salomon's Bible Prints, 1553; in Maraffi's Figure del vecchio Testamento,

1554; Jost Amman's Biblische Figuren, 1564; and Stimmer's Figuren Biblischer Historien, 1576. Henry Aldegrever, however, a celebrated disciple of Albert Dürer, and very prolific of Bible Prints, about 1540 put forth a very fine representation of Eve's Creation, in which from Adam, in deep sleep, the Creator is pictured literally taking a rib and grasping it in the left hand, the right hand with the action of command accompanying the omnific word.

The same traditionary type prevails too in the designs by various painters of the earlier scenes of Bible History; the Temptation, the Expulsion, and the Curse, have very much of the same character, as if authority prescribed a similar method of design, to depart from which would be

profanity.

### (9)—THE MINISTRY OF MUSIC.

Page 62. In the earlier 1547 *a* edition, by John Frellon, the *Icones* lvi. and lvii. are misplaced, as we have before observed, at p. 84; but in the later 1547 *b* and *c* editions, they are set right. The misplacing of the *Icones* named is not, however, the only difference, and variations in the text of the French stanzas, as we have shown pp. 84—86, point to not less than three impressions or editions at Lyons, 1547 *a*, 1547 *b*, and 1547 *c*.

## (10)—VARIATIONS IN THE TEXT.

Pages 71 and 73. Among other variations of text in the Lyons editions, 1547 a, 1547 b, and 1547 c, already noticed, pp. 84—86, the editions 1547 b and 1547 c present the following:—

At Sign. L, Isaiah i. (Plate lxxv. Trans. p. 71).

1547 b reads Plourant, lamente Isaie prophete
Du peuple Iuif les grandz pechez, & uices
Puis Dieu (par luy) de ce peuple reiette
L'hypocrisie auec leurs sacrifices.

1547 c reads Du peuple Iuif les grandz pechez & uices Pleure & lamente Isaie prophete, Puis Dieu (par luy) de ce peuple rejecte L'hypocrisie auec leurs sacrifices.

At Sign. L 3 verso, Ezech. xliii. (Plate lxxx. Trans. p. 72).

1547 b reads Et la longueur, & largeur de l'autel, Vient par mesure à descrire, & monstrer.

1547 c reads Apres descript & s'efforce a monstrer, La longitude & grandeur de l'autel.

At Sign. L 4, Ezech. xlvii. (Plate Ixxxi. Trans. p. 73).

1547 b reads Exechiel uoit du temple eaux coulantes, Et les confins de la promission, Des douze aussi ligues excellentes Monstrée à luy est la diuision.

1547 c reads Au tour du temple il uoid eaux demourantes, De l'orient uers le midi courantes : Puis des Tribus uoid la diuision Dans le pays diet de promission.

There are many minor differences between ed. 1547 b and ed. 1547 c; but these are the greatest. Such variations justify the conclusion that within the year 1547 Holbein's Bible Fgures had been once, if not twice, reprinted by John Frellon.

Had it been required or desirable, many additions might have been made to the foregoing notes, and on variations of the text between the EDITIO PRINCEPS of 1538, and the intervening editions down to 1547 and 1551. Such additions might be curious, as pointing out how a work may remain essentially the same in its features and in its facts, and narratives, whether of prose or of verse, and yet may have undergone a great number of alterations, amendments, and corrections.

And if these take place in a printed book within the short space of thirteen years, from 1538 to 1551, how much more likely to prevail when an author himself rewrote or revised his manuscript. The argument therefore against

the genuineness and authenticity of a work is by no means so conclusive as it has been imagined to be, because of variations appearing in different transcripts and reprints. The French verses of Giles Corrozet to the Bible Figures had been revised; to the edition of 1538 two plates had been added, Nathan's Reproof of David, and Isaiah lamenting the Sins of Ferusalem; one Latin text had been discarded and another substituted; Spanish stanzas had supplanted French, and Latin verse been united to German prose; yet the book is really the same book, identical in its subjects amid all this diversity, and in the method of treatment. Rash would the critic be who for such reasons declared the book unworthy of reception, and that the Bible Figures were not Holbein's invention.

From these facts it is not the Editor's part to draw a moral,—yet they apply to not a few of the questions which involve the rejection of authorities because of discrepancies,

additions, and variations.

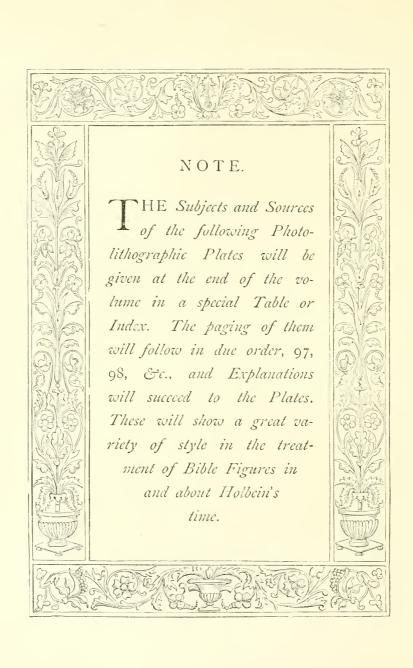
#### PHOTO-LITHOGRAPHIC PLATES

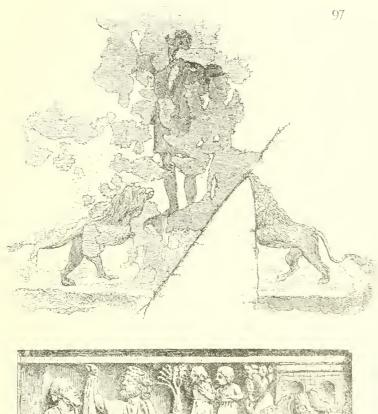
ILLUSTRATIVE OF

### HOLBEIN'S HISTORICAL FIGURES

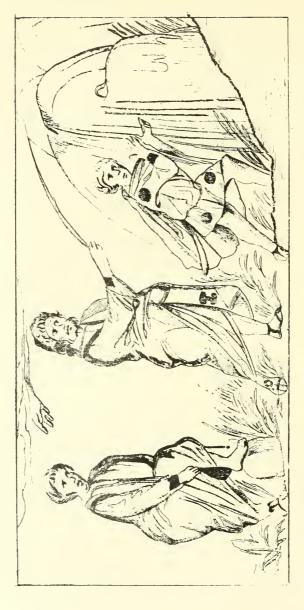
OF THE OLD TESTAMENT,

WITH SOME ACCOUNT OF THEIR SOURCES.

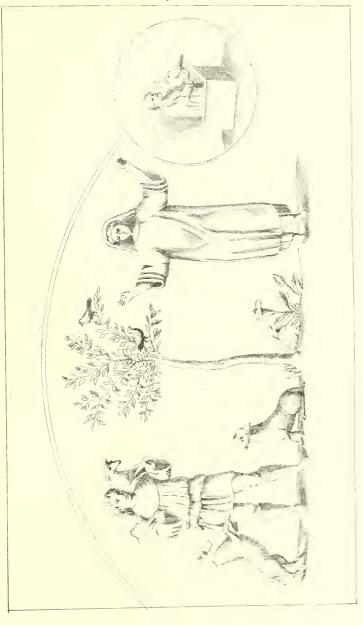


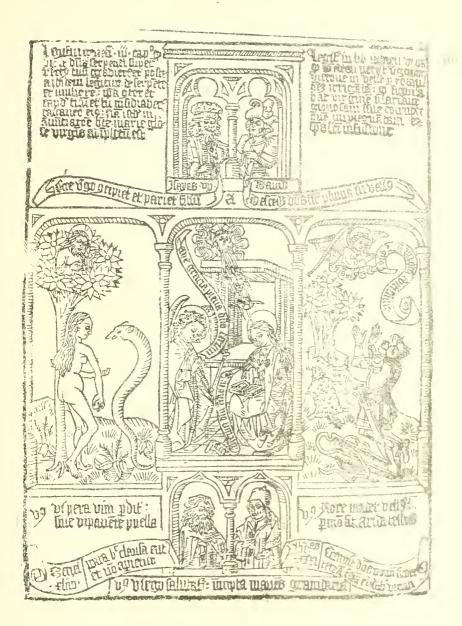


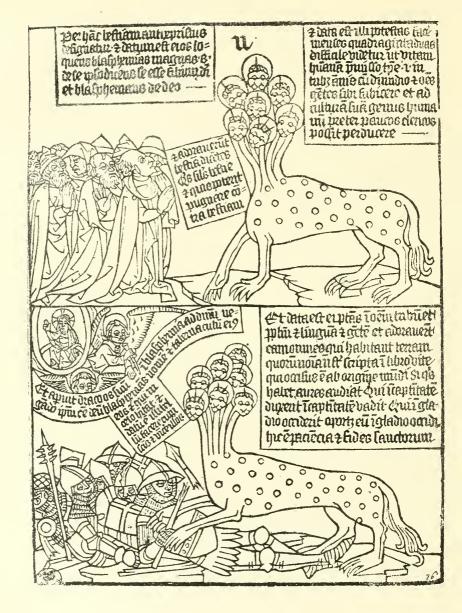




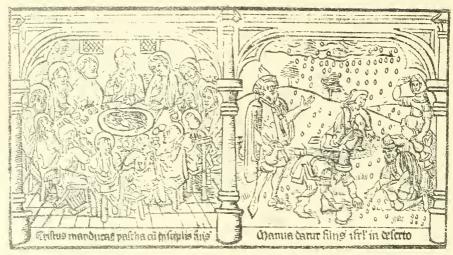






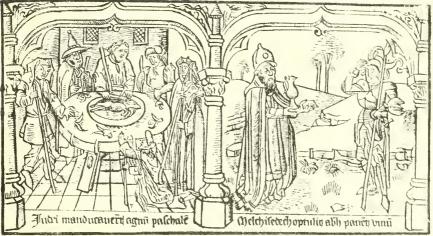






📲 pækni kudinhmus depelmaritm die Concordiance decent is comment ceille Appropiquent the differ would have pulliofs derenif p memonati ppemo milatur fatilinsong flana edi dibuzad mod nima cadidum Branoli fusan oficificma bildon อิงเลอ์โซ เซ Alto oku in mana celi bul pich juratum Ed filips ilrebel in defecto erad donarm filagañ dikionem dus micis videl exhibuille By i founce magic phote non contuliffe is with the fact wants in the state of the s विकास केंद्रिकर इस्टॉड रहीं महिला के तार्क रिपेट पेट है र दरकारों सार्व i शहर विवाद i तर्रात कारण the fahres of e panis berg tonit Eudh रीत है रिक्तानी हरीकियाँ जारण जांका की तो UD गुँगविक्षं स्वयुक्त रिवर्त कार्त विकास कर्म कर्म हिंदा कर विकास कर किया है। odeno some del manti la vinacima de parme oruho Floibil ip mita hicibi mana hini conclita Chief fora beutsillia fi viacit chumara Filana tëk vald midhil name së videba Bust recipio follogiched sevient durchent गुष्ति राप्तिवाधिव विकासिक एतलानी विश्व विकास स्वार्थिति อีก เบอลิโรโ สุกกับรัฐบัลลิกัน ตองเฉลา กลักธี Areheni kunumi enkailas as hui asumione Marri runi capito

13cm an ad dininam £ppcmā gloladonem Cin alcourt mana buabat hi zros chi e en unut grounnie arcukeubie hi'nfertunde Mana hebat in se ce delcament abi celthis 🚉 cukanîha ha î î e vê decamênî nbi elelis में देशिकाम्लाध्य गर्ने विवाद है जिस काम्लान गांचित वर्षे Sa i las medimaioniba acclethin orephacie multymäne i pes lapozem heuft votebadantunt at dulow spi mill land h? mid affilat Qinice has bulse dielems quitared De delemerum helel ad mehdin regularat Medally and a family and a dulicome is money that the same Prati ibi talınaclam face i fire mani affectivat paroid mortes pilo ut mad an follout cental fingligatio die libi omi gomo colligerent confine minustole or visitures of pl' collegerat. कियं बर्र इंग्रेस रेरोफेसे एक एरिस्कार के कियादापाय Sik a illi ciab plone mela collige no potucia Cũ ad pula redieres plena menta muenerum Air committee of phares holders recept नी वे विश्व के भी है हैं भी है वे कि विश्व करवा है। Sifra ilk cui priciam holite inplecunfi floth mis d illi giragea ui ples fuplerund िस्कर्ण क्रमां 'तहारीय

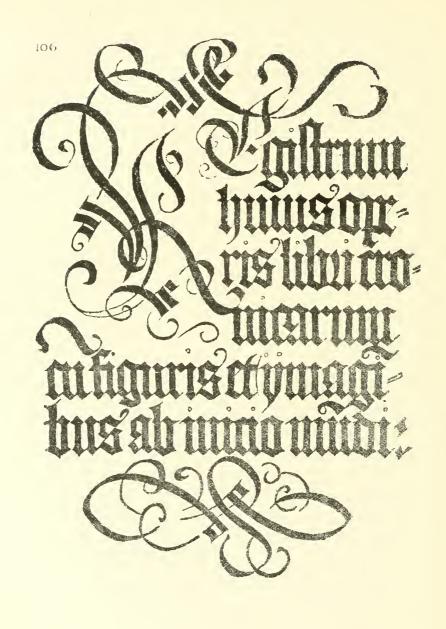


Cena ardni fignara fuit i agno palchali of ha gara palireie a vitrize solelet madurai hac aguit cominus pino peepid fily ilel maducae On decreuid ces de cappara levuinite liberné The rps faceamentum cubailtie pma me ithinis Qu nos & dyabolica prate cripe voluit Q ii film ilrl'agmit palchalan mandurabant Succide cran bactos i maibs tevat & fravad im giante finaian ert p mens Leopis castirair Ed renew bados i mails prochici hunitate Dehit eda erd flare i bona vita grichoaucit Ed no le itern repone i hun de qui limitereri Agneeni eddat en lacculis aciliba of fr amae En nos cem? corp? commici aio ofcoe madurac of gedwat agninn palchale mbad peter caciac Edido p petes nih facre lepme oliteia teliare Coimes ergo petes hos calciare tenemic Canento ne desiderna con soide aha maculentur Hans palchal non hild corread is ally inno या वांत्रिक देए? वर्ष ignitus क्यांत्राच्या गात्र गात्रे वांत्राव Eps cukailha ili ipc pais E vini commis Procoli melchiferech faceros refficurming duos for fra i d abraha hirabas vanaucrus ci mi in spolia z loth ai mi nis capas abburcit A waham at cu fuis ipos ilcouchatur

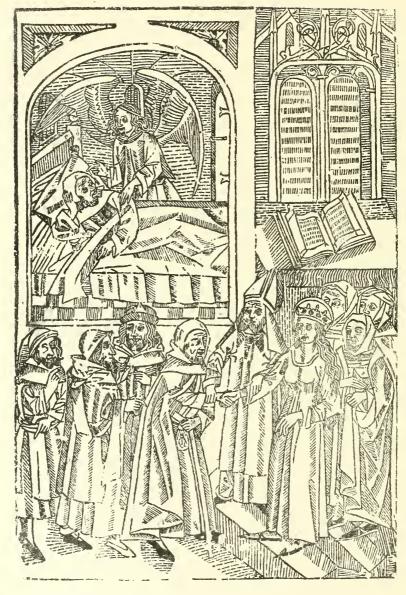
Erodi rui caplo

Et painens ai capas ad pria ranchat occurrid ail ci melchileach offeres pane 3 min An quo phequiabuffer lacramentu duinum Alcidillected can ver Elacctos tri altissimi Educrebed liqui comini mi ihu epi Fos eni è rer aniomna reana creanit Ape è laiws n' pinam millam celebrauit Michilectech sex I lactor pane I vina obanic Freshib kve pais x vinik lacramenca ilhang a pp lactor led's ordinem melchiletech appellat da h' facramentii oblacce melchifetech phonibad meldifeach call factor z can maires will Ang pulche phimabad digmas laccoral Sourchtes ei pub din priorps cranles gai dimmare pællig oce priapes ipiales Excelled coin printe oco printichas et whas Ena gramo ore brutes augelices facerrores e i facinenta abaudas agriface neglic Dec parriarche ner whe oliface popurunt Der maria fili? di olim lel fannabatur Ber facertyrem at fepi? pais carne tilbutut Sacros anit mi facramenti tem? hwart वार रेकेन विरायणां की भी विश्वासी के विरायणां है व्यर्थ होत P boc ibilda nobita facrementu qui venem Dy a renugi meant i pretuum sepani

Senelis Fillo caplo

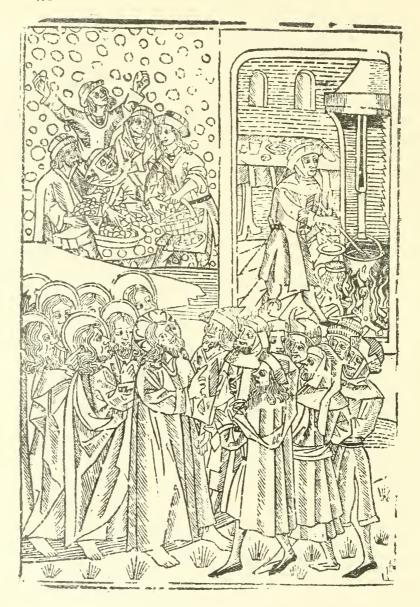














## Secunda Matthei imago

b

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## Tertia Marci imago



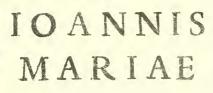
113

Victima li quondam hectuit & louis ille lacerdos Hanc igitur Luce pingimus effigiem.



114





VELMATII

Sacræ Theologiæ professoris, et Poetæ scientissimi, ueteris et noui testant et opus singulare, ac plane Diuinum: et ab ipso Authore accuratissime recognitum, et scholys illustratum, et diligentissime excusum.

VENETIIS

MDXXXVIII





#### ARGVMENTVM III.

Tertius adlachrimas commisso errore parentes
Impellitzqueriturq, parens cum coniuge primus,
Hæc eadem mæstas depromit corde querellas,
Quos ferus aggreditur dæmonsse es separat adam
A sibi dilecta, paritur dolor, omnia narrat
Primæue conquestus humo sie dissona concors
Quæ prius amborum fuerat, de more, uoluntas,
Hi simnl es cocunt: primo violantur es ortu,
f i i

a C Primauz humo ora fius principem limum di kit ode-ki - primi car; minum-



QVOS mundi exaltat fælix fortuna fauemus, Quos q; præmit pmimus, fugimus fua ueta negamus. Videre affiry medos in bella furentes. Senferunt divinus item quæ protu'it, armis Exposei babilon medo las sura superbo, Este in interitu regis, dant terga tiranno, Noele furunt ciues magna babilonis, er orco Sacrilegum misere ducemzuino ergo sepultus Rex caditer multo lapsans in sangune sudit Vitam indignantem, ca cas er sugit ad umbras, Grandis enim ut babilon natura fortis, er arte Nil slumen misero regiznil mænia prosust. Mænia amica manus, turres sincera uoluntas, O' regeszquid tela iuuant nisi dextra potentis

att Effet deeft y.

be Viquan II.n

# BIBLIA

PICTURIS ILLUSTRATA.
BREVES IN EADEM ANNO-

tationes, ex doctifs. interpretationibus, & Hebrzorum commentariis.

Interpretatio nominum Hebraicorum. Index Epistolarum & Euangeliorum totius anni.



PARISIIS.

Ex officina Petri Regnault, sub scuto Colonien in vico lacobeo.

M. D. XL.



ad cum. Qui extendens manum dexte Et, Mael ram, possiti super caput Ephraim iumo ris fraggis: sinistram autem super caput

Manasse qui maior natu erat, commutans manus, llenedixir qua tans manus, llenedixir qua tans manus, llenedixir qua tans manus, llenedixir qua mbula
ucrunt patres mei Abraham & Isaac,
deus qui pascit me abadolescetia mea
vique in prasentem diem, angelus qui
eruit me de cuncus malis benedicat
pueris sitis : & muocetur super cas nomen meum, nominaquo qua patrum meo
tum Abraha & stata & crestant in mul

D titudinem fuper terram, ¶Videns auto Toleph quod posuillet pater suns dexte ram manum fuper caput Ephraim ,gra uiter accepit : & appreliensam manu patris leuare conatus est de capite Ephraim, & transferre super capat Ma naffe. Dixitque ad patrem, Non ita couenit pateriquia hic est primogenitus, pone dexteram tuam fuper caput eius. Qui renuens ait, Scio fili mi feio: & ifle quidem crit in populos & mult plicable turifed frater eius junior, maior erit illo, & semen illius crescet in gentes. Be nedixitizeis in tempore illo, dicens, \*benedi- in te benedicetur'iffacl, atque dicetur' cet. di- Faciat tibi deux ficue aphraim & ficut

In ego morior, & crit deus vobileum

reducetque vos ad terram patrum vefirorum. Do tibi partem vnam extra frattes tuos, quam tuli de manu Amorrhai in gladio & ateu meo.

#### CAP. XLIX.

12 Tacob benedicit side prædicit filis suis quid cuenturum fir eis, Eligit sibi se pulturam. Montur,

Ocaust autem Iacob filios suos, A & ait eis, Congregamini, vt annuntiem quæ ventura funt vobis in diebus nouiffimis, congre gamini & audite lilu Iacob, audit, Ilra fitti, ac el patrem vestrum. TRuben primogenitus meus, tu forti- craspii tudo mea & principium doloris mei. inogeniprior in donis, maior in imperio. Effu- turam, lus es ficut aqua non ercleas: quia | al- facerdocendisti cubile patris tui , & maculasti num , & stratum eius. regnum. Isuneon & Leui fratres: vala miquiti- at nonhybeliantia). In confilmin corum non products veniar anima mea, & in cortu illorum &c. non fit gloria measquia || in furore fuo Sup.; (. b occiderunt virum, & in vomntate fue 'in terre tuffoderunt murum. Maledidus furor peregucorum, quia pertinax : & indignatio nationo corumqua dara : diaida n cos in 12- fux. cob, & dupergam cos na ifrael, Sup.34.d

\*benedi- in te benedice tur inacl, at que diectur' cet, = di- Facust this deux ficus aphraim & ficus cet, Manañe, Conflitutip Ephraim ante Ma falkin, Et arrad refeph thium fium,



#### Liber Ruth:

CAP. 1.

Le Elimelech mortuo apud Moabitas. Noeins reuertirur in Rethlehein cum Ruth vxore filii fui defuncti.



N DIEBVS vnius iudi cis, quando indices præerat,facta est tames in terra. TAbiit'n homo de Beth Mehem Iuda, vt peregrina-

retur in regione Moabitide cum vxore fua, ac duopus liberis. Ipfe vocabatur Elimelech, & vxor eins Noemi: & duo filii alter Mahalon, & alter Chelion, Ephrathæi de Bethlehem Iuda, Ingressique regionem Moabitidem, morabantur ibi. Et mortuus Elimelech maritus Noemi : remanlites ipia cum duobus filits, Qui acceperunt vxores Moubitidas, quarum vna vocabatur Orpha, altera Ruth . Manteruntque ibi decem annis, & ambo mornii funt, Mahalo videlicer & Chelion:remanfit mulier or -, bata quobus liberis ae marito. Et futient vt in patria pergerereum vtrag num fun de regione Moabitude; audies ist emm quod respexisser dominas po panem funm, & dediffer eis efeas, Egref La ell mage de loco percerm monts fira cum ytraque nuru: Claim in via reuci-

tendi polita in terră tuda, dixit ad cas, tte in domum matris vestræ, faciat vo bifeiim dominus mitericordiam, fieut fecistis cum mortuis & mecu. Det vobis inuentre requiem in domibus virorum, quos fortiture ellis. Er ofculata eit eas. Quæ eleuata voce, flere corperunt, & dicere, Tecum pergemus ad populu tuum. Quibus illa respondit, Renertimini filiæ meæ, cur venitis mecu?hum vltra habebo filios in viero meo, vt vi ros ex me sperare possitis?Renertimini filia mea, & abiteiiam enim leneauic confecta fum, nec apta vinculo coniu- C gali, etiam fi poffem hae nocte concipe re, & parere thos, fi cos expectare vehus donce crescant, & annos pubertaris impleant, anté entis vetulæ quam nubatis. Nolite queso filia mez facere hociquia vestra angustia magis me pre mit, & egreffa est manus domini contra me. Elenata igitur voce, rurlum ilere coperunt. Orpha ofculata est socrá ac renerfa eft: Ruth adhæfit foctul fue. Cui dixit Noemi, En reuerla est cogna ta tua ad populā finum, stad deos fuos, vade cum ea . Que respondit, Ne ad- reogesm uerferis milit vt relingua te & abeam: quocunque enun perrexeris, pergain: & vbi morati fueris, & ego pariter mo rabor. Populus tuus populus meus, & deus tuus deus mens. One te terra ino



Muper

PSAL EII. Tinfinem. "pro) Mahalath intelligentia Dauid.

I- Quales fint infideles, vide pial. 13. Ixit infipiens in corde fire, Non eft deus,

Corrupti funt & abominabiles fa & funt in iniquitatibus : non est qui saciat bonum.

Deus de calo prospexic super filios ho minum : vt videat fi eft intelli, ens, aut requirens deum,

truerunt: etti ving.

tra te:

compu- Omnes declinauerunt, fimul inutiles fadi sunt's non est qui faciat bonum, non estay sque ad vnum),

Nonne scient omnes qui, perantur ini quitatem, qui deuorant plebem ine-e ritate te i disperde illos. am yt cibum panis?

deum non inuocauerunt: Illic trepi. lanerunt timore vbi non crat timor, castrame quoniam deus dissipante ossa reorum qui hominibus placent); cofuli funt, quoniam deus spreuit eos.

> Quis dabit ex Sion falutare Ifraelfeum conuertit deus captinitatem plebis fum, exultabit jacob, & lægabitur liracl.

PSAL, LIII, 54. Vin finem, in caiminibus intelle. Aus Dauid Beum venissent Zi-5.Re.23.d

phei, & dixissent ad Saul, Nonne Dauid abiconditus est a pud nos!

Inuocatio contra impios. Gratiarum actio.

Eus in nomine tuo faluum i.e. fac : & in evirtute) tua iudica me.

Deus exaudi orationem meam : auribus percipe verbaloris mei.

Quoniam alieni infurrexerunt aduerfuin me, & forzes quælicrunt anima meam: Si non proposuerunt deŭ aute confpettum fuum.\* ,

Ecce er un deus admunt mei 3. dns fu \*Sela. feep tor off anima mea!

"Auerte) mala mimicis mois: & in ve- mc.

Wolum · è facriticabo abi, & confitele e nomini tuo domine quontan Fraum eft.

Quantam ex omni tribulatione eriput hi me : & super numicos meos "depexit oculas meus.

PSAI. L1111. 55. In finem, in committee intelle dus Dauid.

Christus petit iberari ib inimicis. Fugiens Judwos, orat contracci, Conqueriter de luda domeshico pioduore. Exauditur, solicitudo in deun. rencienda, Impiorum interitus.

BH LOL

dine

Foldit club, 1.1 nonem) 16. 47.6. heils fuise Trece ego id to dicit dis ex culle fuerint, cadent in os comoder. - hmbri- ereituum: & reuelibo pudenda tua) in as tuas facie tua, & oftendam in gentibus nu-\*rurpitu- ditatein tuam, & regnis ignominia tua. Et proviciam (uper te abominatioes, &

B contumellis te afficiam, & pona te in "tang for exepla". Et eritiomnts qui viderit te,re filice à 10,8 dicet , Vaffata eft Nimme: des, "codole- quis comonent super te caput)? vnde quarum cotolaterens tibit "Nunquid " "que mul melior es Alexandria populoru, q ha- ciffi negatianoes mas, quam fielle fint " Domini tos habet hatat in fluminibu saq in circuitu e193 cellibrichus expains e11, & anolant, spricipes populos, cums diante, marcia j muri ems. AE- "Cuffodes un quafi locuffe. & punt un squiecet anteinu thiopia fortitudo cius, & Algyptus, & rale no eft finis Aphrica & Libyis fuerūt i C auxilio tun ned & ipfa i trafinigratione.

ralligati dufta eft in captinirate; puuli sus ebit Fableon - funt in capite offit yraru, & fup inely tos eins miferat forte, & oes optimates \*munitio ems'coaxi iint in copedibus, kt tu crne forte go mehrtaber s, & eris despectal: & tu ppter mi gres auxilia ab imico), TOEs munitio nucum. nes me frent heus cu groffis fuisifi con

Ecce ppis tous malieres in me lio titi inimicis tuis ad aptione pandent poi- aperient tæ terræ tuæ,denorabit ignis vedes til do os. Aquam ppter obfidione ham t bi, fortifica extrue manitiões tuas:intra in lutux erchora calca, fubigens tene latere), ibicome-tornacem det te ignisiperibis gladio, denorabit D tavt bruchusicogregare eigo vr bru- evel prafchus, multiplicare vi loculta. Plures fe latus quali locufte .ocuftară q cofidăt in ic- fortes pibus i die frigorisifol ortus ell & auo displus c lanerut, & no ell cognitus locus eatum femata vbi fucrint. Dormitauetat pastores rui fidrmita rex Affur, lepelient principes tut; lati ad dici tauit)ppl's tuus in motibo, & no eft q de te,cocogreget, No ell'obscura cotritio tua, ploserat "peffina le plaga tuaroes q audierar au manus dittone tua, coprefferut manu fupte; qa fup que no traffit malitia tua fempere



#### Prophetia Habacuc.

CAP. I.

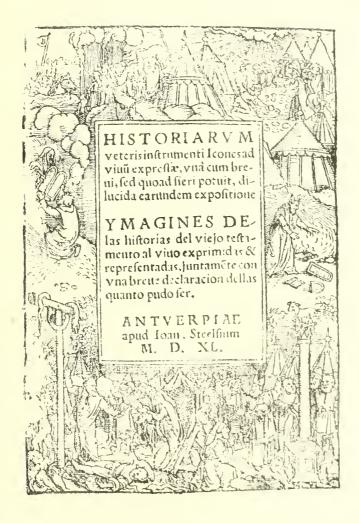
-a firschoo'siq urofficel enologuerit pplicia, y mali sullos perfequatur, Chal dires futerrates effe à domino offedit 3.1 mitotum correptionem, Forum rui na. Querelain repetit



NVS QVOD Vi- nonem dit Habacue prophe & iniqua ta. Viquequo domi- te exadne elamabo, & non uerio mi exaudiestvociferabo hgs. con ad te a vim paties' tentio 85 & non faluabist Qua rixa in el

re offedifti mihi ir.i- i.i le tols quitatem & c labote, videre prædam lu

a gepter migtate . e peruer firate, & pateris me videre valla-



ABRAHAM hospitio suscipit angelos. Promittitur ei Isaac. Post ostium tabernaculi ridet Sara. Sodomorum interitus Abrahæ prædicitur. Orat pro Sodomis.

#### GENESIS XVIII.



HABRAM aposenta en su posada los angeles, los qua les le prometé a Isac. Sara que esto oye se rie detras de la puerta dela tienda, y assi cuentan los angeles a Abra la destruición que a los de Sodoma estaua aparejada, por los quales despues ora.

B

# SALOMON in Gabaon perrectus, petit à Deo sa pientiam & scientiam ad judicandum populum,

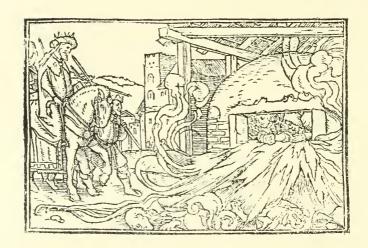
#### II. PARALIP. I.



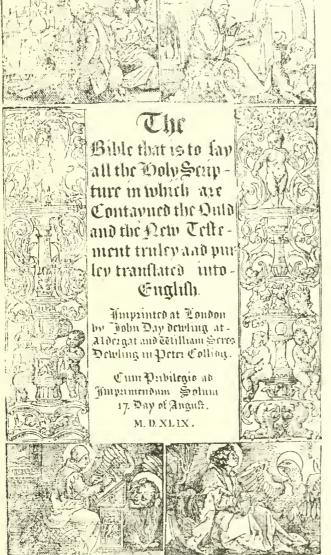
Despues de auer llegado Salomon en Gabaon, pidio a dios, sapiencia, y sciencia, para suzgar el pueblo.

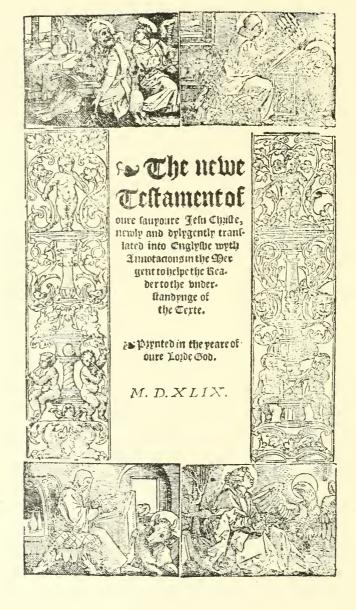
SIDRACH, MISACH, & ABDENAGO, quòd statuam auream contra decretum regium non adorauerint, in fornacem mittuntur.

#### DANIELIS III.



Sidrach, Misach, y Abdenago son puestos enclhorno en cendido, porque contra el mandamiento del rey no quineron adorar el citatua de oro.





## BIBLIA

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# Sacra iuxta vulgata quam

DICVNT EDITIONEM, A MENDIS QVI-

bus innumeris partim scribarum incuria, partim sciolorum audacia scatebat, summa cura paríque fide repurgata, atque ad priscorum probatissimorumque exemplariorum normam, adhibita interdum fontium autoritate, Ioannis Benedicti Parisiensis theologi industria restituta, Annorúmque a mundo creato ad Christum víque natum fupputatione illustrata.

27115 Epes For mens whit engo deerst

AdieEla est in sine Hebraicarum, Gracarum, caterarumque peregrinarum vocum cum illarum varia à nostra prolatione interpretatio.

Quin & sententiarum insignium copiosum iuxtà ac accurate collectum indicem suppeginus. Fo Brassordas

Duo postremò indices etiamnum accessere, quorum prior que in scholiis notare dignissima occurrere, alter verò insignium locorum nomina collighe

Que legenti signa passim occurrent, epistola nuncupatoria 2. pag, manifestabit.

### Secunda editio.

PARISIIS

Prostant apud Carolam Guillard, & Guliehnum Desboys, sub sole aureo, via ad dinum Iacobum.

1 5 5 2

Serpentes afta seducte parentes dum dei pracepta contemnunt, è diso pelluntur, panaque posteritati corum indicitur. illisque paradisus perpetud obseratur. III.







Annante A Chriftum, 3962. Ann.mun. dia Eccle. 15.d.

130

\$2.Cor 11 a.

TEcclf.25,d 6. diftin. c. Sed pelandum 35.dift.cap. Sexto die De pani. dilliz cap. vt cognouerunt. De pani. di 3 ludes De por di. 1. Et venit. 132. q.5. Mu lier.2. Ada.

† De pani dif t.c Serpens. &c. c. voluissent.

i sidift cap. Simplier 133.9 5. Ma nifeitum. Molicrem. † 24.q.3. CS Cum ergo. D In capire.c. 111 q.z.cap. In ecclefia-Rico.

Ed & ferpenserar callidior conclis animantious terrae, qua fecerar 1. Etial qua dixir domi dominus deus. Qui dixit ad mulierem: Cur præcepit vobis deus, mni hon comedens de ovt non comederetis ex omni ligno paradisi? ] Cui respondit mu- est cum vos odio habere. lier: De fructu lignorum que sunt in paradifo, vescimuri de fru-Au verd ligni, quod est in medio 2 paradisi, pracepit nobis deus ne quaquam comedeis ne-

comederenus, & ne tangeremus illud, ne forte moriamus. Dixit autem ferpos que contagetre llan, ne ad mulierem: † Nequaquam morte moriemini: Scit enim deus, ep in quocunque discomederitis ex eo, aperientur oculi veltri, a critis ficut dij, scientes bonum & lurad institution (urar malu. Vidit igitur mulier, quod bonu effet lignu ad vescendu, & pulchru Joculis, sum musicu loquir Chry \*aspectuq; delectabile: ]1 & rulit de fructu illius, & comedit deditq; viro suo. \*Qui solon Gege honul 16 comedit: & aperti funt boculi amborum. Camque cognouissent se esse nudos co- fer. fuerunt folia ficus, & fecerunt fibi perizomata.] Et cam audiffent vocem doni - Defiderabileque ad freeligened confequenda. ni dei deambulantis in paradifo ad auram post meridiem,] abscodit se Adam & \*second vxor eius à facie domini dei in medio ligas paradifi. Vocauitque dominus deus b. Non de oruis sensibilitation de ligas paradifi. Vocauitque dominus deus bibus led de sensi merio Adam, & dixit ei: Vbi es? Qui ait: Vocem tuam domine audiui in paradifo ] & ti- Chry in Gebe. hom. 16. mui, co quòd nudus essem, & abscondi me. Cui dixit dominus: Quis enim indica- & enum dici nittibi, quod nudus essessinis quod ex ligno de quo præceperam ubi ne comede- z-later arbores horte. res, comedifti? Dixitque Adam: Mulier quam dedifti mihi fociam, Idedit mihi de 9. Vi mecum esset c ligno, & comedi. Et dixit dominus deus ad mulierem. Quare hoc fecifti? Que re- 10 Sedwarme, vet per spondie: Serpens to decepit me, le comedi. Et ait dominus deus ad serpentem: 11. Az omustus animam Quia feculti hoc, maledictus es " inter omnia animantia, & bestias terræ. Super tibus. pectus tuum gradieris, & terram comedes cun clis diebas vice tuz. Inimicitius potur y respontum ex co au
nam inter te & mulierem, & demen tuum & semen illius: 12 Ipfa] conterer capit to
talen quz omni conteum, & tu 13 infidiaberis calcaneo] eius. Mulieri quoque dixin 14 Muliplicabo 2- per duret. Chysofto in runnas tuas, & cóceptus tuos tu dolore paries filiost, & 15 fab vivi potestate eris,] 2. Infum follore peries filiost, & 15 fab vivi potestate eris,] & ipse dominabitur tui. Adæ verò divit: Quia andisti vocem vxoris tuæ, & come- Nam Hebra and Heb disti de ligno ex quo præceperam tibi ne comederes, maledicta terra is in opere lighe & ipitute, & non clie tuo: Jin laboribus comedes ex ea cunctis dieb vitæ tuæ." Spinas & tribulos germi d Semen leptes may rec nabittibi,& comedes herbas terræ. In sudore vultus tuivesceris pane tuo: j'do catores tont mailient that nec reuertaris in terram, de qua fumptus es: quia puluis es, & in puluterenz reuerte- 12. Contro calcantario

3 Quil concupilcentia c.

& Harto.

fualy mihi-

12 Ipfum feiliert femen.

14 Mulipolicando Ladri plicabo dolorem ruum. ig Ad virum ruum erit de liderium ruum. 16. Proprer re, id ell proprer peccatum ruum.

a. Puets

cem possederunt Hiero

rò, quiani sò Abiham ai cha. Hoc quoque mortuo, regnamit pro co Saul, de llumo Kooboth. e unique a lob se natu. Onipre pi hic ghiffet, fuecesit in regnum Balanan filius Achobort. Ilo quoque mortuo, refauellos Raguelem Ragional pro co Adad, noménq; vebis eius Phou. Et appellabator s xor cius Meexachel Zarasto lita. Be filia Matreth, filiu Mizaab. Hec ergo nomina ducum Efau in cognationalus, mi a sedi fauran vois. 8 locis, 8 vocabulis fuisadus Tharma, dux Aluha, dux lethels, dux Ochbama, dux ombigaphoni safesters. Se locis, 8 vocabulis fuisadus Tharma, dux Aluha, dux lethels, dux Ochbama, dux ombigaphoni safesters. Nempe quia hie be leta dixens. Nempe quia hie be leta diversa Nempe quia hie be leta diversa Nempe quia hie be leta diversa della processa della discussa discussa della discussa della discussa della discussa della discussa discussa della discussa della discussa della discussa della discussa della discussa della discussa discussa discussa della discussa di discussa discussa discussa discussa discussa discussa discussa discussa di mulmm est diferimen. & hæ funt generationes eius. in terra possessionis earu.

Zara, Semma, & Meza, Hifilij Basemath vxoris Lian. Isti quoque erant filii Oolibama filix Ana filij Sebeon, voors Efan, quos gennit ei , Ichus: & Inclon, & Chore. Hi duces filliorum Efau, Filij Eliphaz primogeniti Efau: dux Theman, dux Omar, dux Sephua, dux Cenez, dux Chore, dux Gathan, dux Amalech. Hi filij] Eliphaz in terra Actom: & hi filij Adr. Hi quoque filij Rahuel, filij Elau: Dux Naarh, dux Zara, dux Sernma, dux Meza, Hi autem duces Rahuel, in terra Aedom. Ifti filij Bafemath vxoris Efan. Hi autem filij Oolibama vxoris I fan: Dux Ichuz, dux Ihelon, dux Chore. Hi duces Oolibama filiæ Anæyvoris I fau. Hi famt filii r. Postquam enumeranie Esau, & hi duces corum, ipse est Acdom. " His funt fily Seir Horra i habitatoris c Rhos Effan altius repetit & terray: Lothang & Sobal, & Sebeon, & Anan, & Difon, & Lifer, & Difan, Hi du-Accom terrapineipes the ces Horrari filij Seir in terra Accio. Facti funt autem filij Lotham Horrari & Liman, unt ex grent Horrarit, Erat autem foror Lothan, d Thamna, Utili filij Sobal, Aluhan, & Mancheth, & grent fili filij Sobal, Aluhan, & Mancheth, & & remain earum haredina- Ebal, Sophi, & Onan. Exhi filii Schoon: Aia. & Ana. Ifte oft Anc., qui inttenit aquas nalidas in folitudine, cum pafeeret afinas I Sebenn patris vei Habunque filiú. Did Hice eft concubina pri- for & filiam Oolibama Ft isti filii Difon Amdan, & Loban, & Jothran, & Chara. mogretia Efw. ex qua na tor & miam Ooiloama. Et itti nui Diion Antican, ex 1500a, ex 1500a, ex 1500a et esta a con control et esta a contr 3.Mulos (delicet qui înt. & Aran.Hi duces Horrworum.Dux Lothan,dux Sobal,dux Sebeó,dux Aba, dux proteenex afino & equa.)

Dison,dux Efer,dux Disan.Hi duces Horrcorum,qui imperanciunt in terra Seis. Reges autem qui regnauerant in terra Aedom, antequam haberent regem film 16. rael fuerum hi. Balath filius Beorgeoménque vrbis cius Penaba. Mortuus est aue. Hunce aidam filipietur tem Balach, & regnauit pro cos Tobab filius Taire de Boira. É Cumque mortuus ef p este lobas in tine solume, fet Tobab, regnami, pro co Husan de terra Themanorum, rioc quoque mortuo re missifius addimenti. Con fet Tobab, regnami, pro co Husan de terra Themanorum, rioc quoque mortuo re ins plus Julianus de Ni-cher eun flipe generati. Vrbis eius Auith. Cúmque mortuus effet Adad, reguant pro co Senla de Malere-ròs quant de Abraba at cha. Hoc quoque mortuus effet Adad, reguant pro co Senla de Malere-ròs quant de Abraba at cha. Hoc quoque mortuo, regnant pro co Sanl, de flunto Rooboth. Cumque & Loboth nague, Quipe co

peperit ei Amalech. Hi funt filij Ada, vxoris Efau. Filii autem Rahuel: Naath, &

Tofeph fratres apud patiem accufans ac wfa founta varians, frattum i. fe concitaun oduum: wade Ruben infeio vendion Ifinaeliu, ? patre lugetur, atque in Acceptto Phut:phari venditur.

La templo dei offert vnulquisque quod potest. Alij aurum & argentum & lapides preciolos, alij byslum & purpuram & coccu offerunt & hyacinthum. Nobiscum bene agitur, si obtulerimus pelles, & caprarum pilos. Et tamen Apostolus † contemptibiliora nostra magis necessaria indicat. Vnde & tota illa tabernaculi pulchritudo, & per singulas species Ecclesia prasenris sutura que distinctio, pellibus tegitur & ciliciis: ardorémq; folis, & inivitam imbrium, ea que viliora funt prohibent. Leve ergo primum Samuel, & Malachim meum. Meum, inquam, meŭ. Quicquid cum crebrius vertendo, & emendando follicitius & didicimus & tenemus, nostrum est. Le cum intellexeris quod antea nesciebas: vel interpretem me assimato. formatus estvel Paraphrasten, fi ingratus: quanquam mihi omnino coscius non sim. miraffe me quippiam de Hebraica veritate. Certe si incredulus es, lege Gracos codices & Latines, & confer cum iis opusculis, que nuper emendauimus: & vbicunque discrepare inter se videris, interroga quemlibet Hebrzorum, cui magiraccommodare debeas fidem: & si nostra firmauerit, puto quod eum no astimes coicctorem, ve in codem loco mecum fimiliter divinaritaSed & vos famulas Christi rogo (que domini discumbentis preciosissima sidei myrrha vngitis caput, que nequaquam Salustorem quaritis in fepulchro, quibus iam ad patrem Christus alcendir) ve contra latrantes canes que aduequem me rabido ore descuiunt, & circueune citifratem atque in eo se doctos arbitrantur si aliis detrahant, orationum vestrasum clypeos opponatis. Ego sciens humilitarem mean, illius semper sententia recordabor, † Dixi, cuitodiam vias measive non delinquam in lingua mea. Posui ori meo cultodiam; cum confifteret pezestor aduerfum mc. Obmutui, 8. humiliatus fum: & filui à bonis.

相似。

# Incipit liber Malachim,

id oft Regum Hanna din sterilis, & amula improperio eristis, Sanuele in gennir quens domino cenfectundum denouit.



mRamathains, vel iumm vo reien: editionem Aimaanglica ciuitis tribus Mamil feparam l'entes, & pa caregióe mótis Ephraim iuste Diospolim , geal ab Ierotolym@20 mil snee tur lofephiqui in Eninge tur. Beda fuper prime lib, Regum cap 1. b. De vna dusiú Rama h.

que duo excella trant, per que duo excella trant, per que dua intelligantur ris-bus, regatis videbrece & fa-cerdoralis. Hieros fuper tib.

Reg • Soj him aytem mons E phrainifioco Ramathama. Idem ibidem.

A diebus in dies thos alt.t. fis Pafcha, Pent: co the six tabarnacula & Hic.



vir vir vnus 26 de Ramathaim Sophim, de môte Ephraim, A lost of & nomen eius Helchana, filius Ierohan, filii Heliu, filii Thohu, filii Suph, Ephratæus: & habuit duas vxores, nomenvn. Hanna, & nomen fecunda Phenenna. Fuerintque Phenenna filij, Hannæ autem non erant liberi. Et afcendebat vir il-Imde civitate sua 'd statutis diebus, I ve adoraret, & sacrificaret domino exercituum in Silo. Erant autem ibi duo filii Hely, Ophni, & Phinees, facerdores domini. Venit ergo dies

& immolaur Welchen, pleditque Phenenna vxórifuz & cunétis filiis eius, & filia-

# FIGVRE

### DEL VECCHIO

TESTAMENTO,
CON VERSI
TOSCANI,
PER

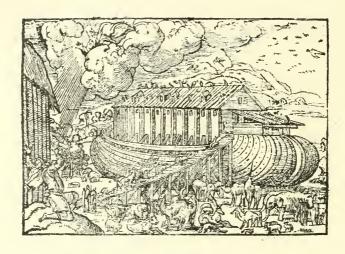
Damian Maraffi nuouamente composti, illustrate.





YER GIOVANNI DI TOVRNES M. D. LIIII.

#### GENES. VI. & VII



Tant' accieca'l peccato l'occhi' humano,

Che quel c'hà iunanzi apert' anche non vede:

Considera qui'l vulgo empio, ed insano,

Ch'al predicar del gran Noè non crede:

Nell' Arca fatta entrar di mano in mano

Dede gl' Animai tutti, ne'n se riede,

Noè, pur grida, e chiam' à penitenza:

Ma' in van : perche non hann' intelligenza.

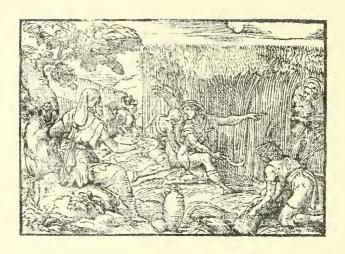
B 3

#### GENES. XXVIII.



Chi la sua mente posa in su la pietra
(Ch' è Christo) ed in lega tutt' i sensi:
Con gl' occh' al Mondo chiusi, passa l'Ethra,
E sopra i cieli in Dio gli tien suspensi:
Più che quel ch' e' domanda da Dio impètra:
Qual gli promette tanti beni immensi,
E tien la scala che conduce in gloria,
E gl' Angeli gli manda in sua vittoria.

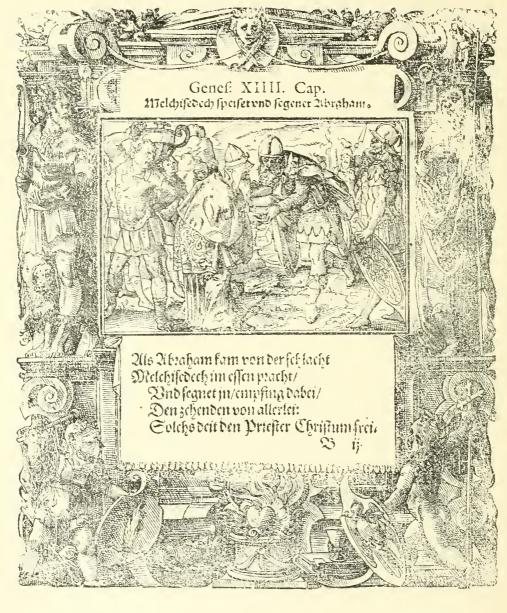
D 5

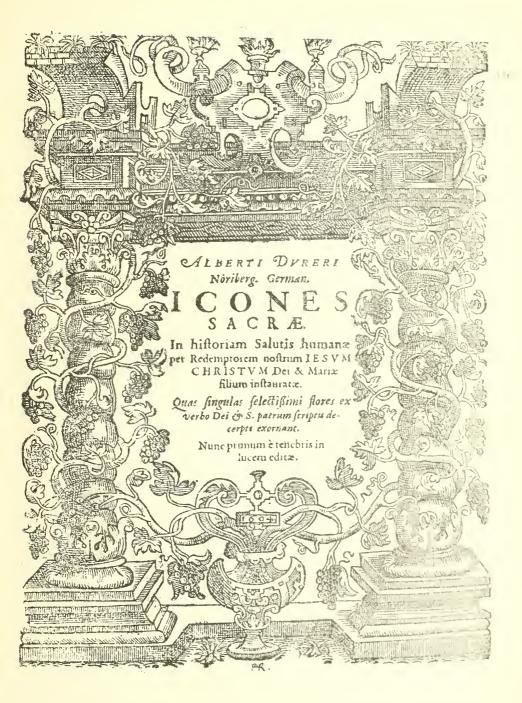


La vedoua fanciulla, pouerella,
Ruth, per calamità quasi mendica:
Per passar la sua vita tapinella,
Raccogliendo le spighe s'assitica:
Booz comanda à tutt' i suoi, che quella
Sempre accarezzin come donn' amica:
Poi si trouo parent', e com' herede
La prese: per che cio la legge chiede...

FINE.







# REDITUS CHRISTI AD JUDICIUM ULTIMUM.

Luca XXI.

VIgilate omni tempore, orantes, ut digni habeamini fugere ista omnia, quæ futura funt, & stare ante filium hominis.



D. HIERONYMUS,

Sive dormio, sive surgo, sive edo, sive bibo, vel etiam aliquid aliud sacio, semper in auribo meis sonat hac terribilis tuba: Surgire Mortui, Venite ad Judicium.

D. BERNARDUS.

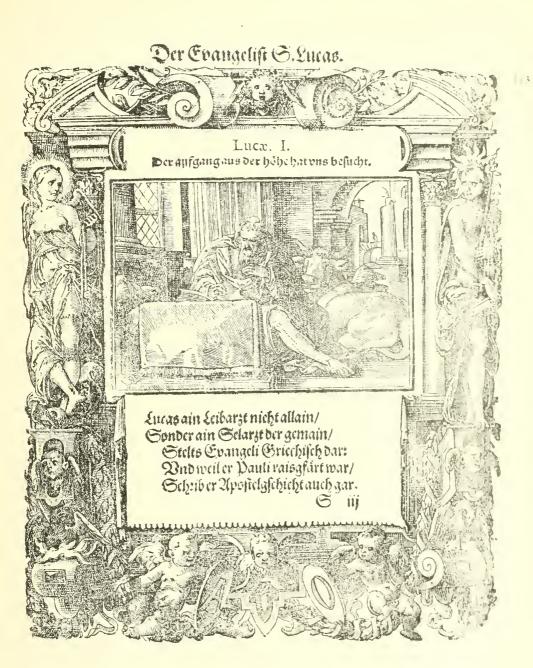
Veniet dies Judicij, ubi plus valebunt pura corda, quam a- s stuta verba: & conscientia bona, quam marsupia plena: quindo- S quidem Judex ille nec salletur verbu, nec slectetur donis.



Matteo Euangelista, Apostol prima,
Hebreo per nazione, e à lor intento.
Qual dispregiato, Christo messe in cima,
Per posseder con quel, per ognun cento.
Però fù à quel in tanta altezza, e stima,
Che sua generazion, vita, e tormento.
Volse scruiessi, e l'honor trionsante,
Di sua resurrezzione, e l'opre sante.



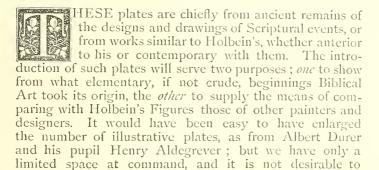
Questo secondo Enangelista, Marco,
Di sacerdotal tribu venne à Christo.
Battezzato da Pier, di fede carco,
Fece da lui dell' Enangelio acquisto.
Qual po' in Italia scrisse, e non su parco,
A far ch' in tuti' il Mondo e' sussi visto.
Vescono in Alessandria à vina voce
Predicò sempre Christo morto in croce.



Der Evangelisi S. Johannes. lohannis. I. Im Anfangwardas Wort, tc. Der Jünger/den Christus het lib Sein Erangeli deshalbsehrib Zubegegnen der Reserei Das das Wort nicht Flaisch worden sel/ Drumer des Zonners Son haiststrei.

#### ILLUSTRATIVE

# PHOTO-LITHOGRAPHIC PLATES.



# SOURCES OF THE ILLUSTRATIVE PLATES.

overcrowd it.

I. "ROMA SOTTERRANEA, or some account of the Roman Catacombs, especially of the Cemetery of San Callisto, compiled from the works of Commendatore De Rossi, with the consent of the Author. By Rev. J. Spenser Northcote, D.D., President of St. Mary's College Oscott, and Rev. W. R. Brownlow, M.A., Trinity College Cambridge." London: Longmans & Co. 1869.

An 8vo Vol. with pages I-XXIII and I-414; plates I-XX, and

woodcuts 1-55.

A work of great clearness and excellence, very beautifully illustrated. With hearty thanks we here acknowledge Dr. Northcote's courteous permission to make use of some of his plates and woodcuts, to show almost the earliest state of Christian Art both in subject and in design.\*

2. "A HISTORY OF THE ART OF PRINTING, from its invention to its wide-spread development in the middle of the sixteenth century. By Noel Humphreys. With one hundred illustrations produced in photo-lithography." Quaritch: London. 1867.

A folio Vol. of great interest and value, the use of one or two plates from which we here very thankfully mention.

#### 3. "HISTORIA S. IOAN. EUANGELISTÆ PER FIGURAS."

A small folio Vol. of 48 leaves, measuring 2.55 decimetres by 2.; or 10.039 inches by 7.87, and printed on one side only of the leaf. One of the early block-books, about A.D. 1430, -very probably of printed editions the EDITIO PRINCEPS, from the Corser collection, and sold for 415%.

Of the 48 leaves only 4½, with 13 legends, relate to the traditionary life of S. John; the 43½ leaves give 86 scenes from the visions of the Apocalypse.

4. Manuscript: "Epeculum humane saluacionis. Editio primæ vestustatis tentamen artis impressoriæ absque loco et anno, Sed circa annum M.ccccxxxx Impressa.'

A folio Vol. measuring 3.23 decimetres by 2.45; or 12.7 inches by 9.64.

The device-blocks in pairs, 1.95 d. by 1.05.

The pages are 64, thus occupied:—title, I; an exposition in Latin verse of the contents of the work, 4; 116 etchings of Scripture subjects, 58; and 1 page blank—total, 64.

<sup>\*</sup> There is a splendid work on the same subject, in 6 volumes (bound as fize), large folio, 62.5 d. by 47. A copy of it was presented by the Emperor Louis Napoleon to the Chetham Library, Manchester. It contains 260 plates of various sizes, from 30.5 d. to 44.5 by 19.8 d. to 37.; many of them are emblazoned and coloured. We might have used this work to a large extent in illustration of Bible Figures; but brevity forbids, and we add only the title :-

<sup>&</sup>quot;CATACOMBES DE ROME; architectvre, Peintvres Murales, Lampes, vases, Pierres precievses, Gravees, Instruments, Objects divers, Fragments de vases en verre dore, Inscriptions, Figures et Symboles graves sur pierre, par Lovis Perret; Ouvrage publié par ordre et avx frais du Governement &c. Paris, Gide et J. Bavdry, Editevrs. M. DCCCLI."

The work is divided into 29 chapters, each chapter having 4 etchings to illustrate the subject, and each etching a column of Latin verses in explanation or exposition. Thus there are 116 Bible prints, exclusive of the title.

5. "Chronicon Murembergense, auctore Hartmanns Schedel." The colophon records, "hunc librum dominus Anthonius koberger Nuremberge impressit. Adhibitis tame viris mathematicis pingendisq; arte peritissimis. Michaele wolgmut et wilhelmo Pleydenwurff, quoru solerti acuratissimaq; animaduersione tum ciuitatum tum illustrium virorum sigure inserte sunt. Consummatu autem duo decima mensis Julij. Anno salutis nie. 1493."

A large folio Vol. 4.6 d. by 2.98; or 18.11 in. by 11.73. The woodcuts are of every variety of size, from a full page 3.6 d. by 2.2 to .5 d. by .4, or less.

The initial leaves, 20, unnumbered; the I—CCC numbered.

There are above 2,250 plates and woodcuts, including maps, plans of cities, designs illustrative of events, and vignettes of the persons named. The history

extends from the creation of the world down to A.D. 1492.

Of plates that partake strictly of the character of Bible prints, besides nine between folio v and folio xxx, we may single out a wonderful design, fol. celxij v., The coming of Antichrist; and fol. celxiiij, A dance of skeletons, most thoroughly in Holbein's style: one playing on a pipe or clarionet, three most vigorously dancing to the music, and a fourth just rising from the grave. Also fol. celxv. Christ descending to Judgment; in the centre the dead rising, on the right hand the company of the blessed, on the left the fires of hell, and the fallen spirits and their chieftain clutching his own. Nothing in Holbein is more powerful.

6. ANCIENT SCRIPTURE PRINTS, from the original wood blocks, the designs for which are supposed to have been executed by Albert Dürer, not later than A.D. 1528. These prints, however, are regarded by some as earlier than Dürer's time, or about A.D. 1500.

A large 4to Vol. of 38 leaves, printed on one side only. On each leaf there is a large woodcut, measuring about 1.88 d. by 1.28; or 7.4 inches by 5.03. To the re-impression from the woodcuts there is a modern addition printed in red letters of the appropriate passages of Scripture according to Wichi's version.

#### 7. Brandt's \* "Mationavium enangelistarum." M.D.XXII.

<sup>\*</sup> Brandt's name is on the binding of the copy used, but certainly he was not the author. The *Rationarium euangelistarum* of 1505, 1507, 1510, and 1522 is but another form of the *Memorabiles evangelistarum figura* of 1502, 1503, and 1504; and that again is to be traced to the *Ars memorandi notabilis for figuras evangelistarum*, described among the Block-Books in Sotheby's *Princes typographica*, and to be referred to as early a date as 1430.

The full title, "Nationarium cuangelistarum omnia in se euangelia prosa, uersu, imaginibusq; qua mirifice co-plectens."

A small 4to Vol. of 36 pages, unnumbered, containing 15 of the most curious and grotesque drawings, in which the eagle, the angel, the lion, and the ox, indicative of the evangelists, John, Matthew, Mark, and Luke, are laden with devices so as to represent the chief events of the gospel-histories. The numerals on each device refer to a key on the opposite page, on which also are descriptive Latin verses: thus,

In "Figura Ioannis Tertia," 13 denotes the washing of feet; 14, Let not your heart be troubled; 15, I am the true vine; 16, Christ exhorting not to be offended in him; 17, Jesus prays for being glorified; 18, Going to the brook Cedron; 19, Pilate commands the scourging; 20, Concerning Mary

Magdalene and others; 21, The hand in the side.

"Secunda Matthei imago," 7 denotes,—a, Judgment; b, The beam in the eye; c, The narrow gate:—8, The centurion's son, and the sea calmed; 9, Matthew called; 10, The meeting of the disciples, and power conferred; 11, John the Baptist; 12, Casting out a demon, and gathering ears of corn.

"Tertia Marci imago," 13, Of false prophets, and Christ's second coming; 14, The sacramental cup; 15, Jesus delivered to Pilate; 16, Of the appearance of Christ after his resurrection, of his ascension, and the sending of the Holy

Spirit.

"Prima image Luca," I, The angel that appeared to Zacharias; 2, Christ's birth and circumcision; 3, The baptism of Jesus; 4, The fasting and temptation; 5, Peter's net, and the sick man's bed; 6, Eight candles, representing

the eight beatitudes.

There are, in fact, just as many emblematical devices as there are chapters in the four evangelists. To John are assigned 21 of them, to Matthew 28, to Mark 16, and to Luke 24; the whole number being 89. Many of them could not be understood without a key, and are puzzles rather than clear representations.

8. "IOANNIS MARIAE VELMATII Sacræ theologiæ professoris, & Poetæ scientissimi, ueteris & noui testamëti opus singulare, ac planè Diuinum: & ab ipso Authore accuratissime recognitum, & scholijs illustratum, & diligentissime excusum. VENETIIS M.DXXXVIII."

4to Vol. 2.1 d. by 1.55; or 8.26 in. by 6.1; leaves 1-204.

The work is, 1°, a Latin poem in ten books, from the Creation to the final Judgment, 1—151; 2°, The Acts of the Apostles, in five books, 151—203. Including the title, which is surrounded by a border of nine vignettes of Bible scenes; there are twelve well-executed woodcuts by an Italian artist, — one well deserving remark, in which the author is presenting his work to a cardinal seated among four bishops.

9. Within a border representing scenes in the march of the Israelites to the land of Canaan. "HISTORIARVM veteris instrumenti Icones ad viuũ expressæ, unà cum breui, sed quoad fieri potuit, dilucida

earundem expositione."

YMAGINES delas historias del viejo testamento al viuo exprimidas & representadas; juntamete con vna breve declaración dellas quanto pudo ser. Antverpiæ apud Ioan Steelsium M.D.XL.

Colophon, the printer's device, and "STEELSIVS." "Concordia, res parue crescunt."

Small 4to Vol. 1.9 d. by 1.23; or 7.48 in. by 4.84. Title-page 1.21 d. by .83; first 4 plates .65 d. by .42; other plates about .57 d. by .85.

Reg. A—M in 4 s. = 48 leaves, unnumbered; last page blank.

Contents. On A, title; A verse, "El Impresor al Christiano lector dize S."

Aij—Miij, the 92 Icones; Miiij, colophon and blank.

There are 92 emblems or devices, each with a Latin title, and reference to the passage of the Old Testament, the figure, and below, the Spanish description. The whole of the 92 \*\*Tecnes\* are in the Lyons' edition of Holbein 1547, though not exactly in the same order. This 1547 edition adds \*\*Nathan's reproof of David, 2 Sam. xii., and Isaiah's \*\*Lament for the people's sins, 1s. i. The woodcuts which Steelsius used are all after Holbein's designs, but not of the same workmanship with the plates in edition 1547; the two are very like, but not identical.

In his Manuel du Libraire, vol. iii. col. 230, Brunet says, "Jean Steelsius a employé les mêmes planches dans une edition en-fol. de la Bible latine qu'il a publiée à Anvers en 1541 sous le titre de Biblia iconibus artificiosissimis . . cxornata." On the same model are the plates in Giles Corrozet's new translation of the Bible Figures from Latin into French. 16mo. Paris, 1550.

Annotationes, in doctiss. interpretationibus, & Hebræorum commentariis. Interpretatio nominum Hebraicorum. Index Epistolarum & Euangeliorum totius anni." (Printer's mark, a tree with armour suspended and an elephant standing by.) "Parisiis. Ex officina Petri Regnault, sub scuto Coloniensi in vico Iacobeo." M.D.XL.

An Svo Vol. 1.85 d. by 1.25; or 7.28 in. by 4.93. The plates about .55 d. by .84. The 16 initial pages are unnumbered; then 1—482 leaves, total for the Old Testament 490. The New Testament 1—128 leaves, final 22

unnumbered, —total, 150.

There are many prints, about 105, in the Old Testament. A large proportion of these are on the same subjects as those in Holbein's *Icono*, editions 1538 and 1547, and frequently are treated in the same way. Indeed, there are *Icono* prints almost identical with Holbein's, nearly *fifty* similar to his, and the rest evidently belonging to the same style of art. Douce names Regnanlt's

edition "a spurious edition"; and there can be no donbt that Holbein's designs

were the sources of the "pictures" which adorn the volume.

On the title-page of the copy in the Chetham Library, Manchester, are the words written by the Princess Elizabeth, "Non recedet Volumen Verbi huius ab ore tuo," and above them "Henyricus," in the hand-writing of her father, Henry VIII.

11. Tindale's Bible. (Within a border containing the four evangelists in the corners.) "The Bible that is to say all the Holy Scripture in which are Contayned the Ould and the New Testement truley and purley translated into English. Imprinted at London by John Day dewling at Aldergat and William Seres Dewling in Peter Collidg. Cum. Privilegio ad Imprimendum Solum 17. Day of August. M.D.XLIX.

Also within a similar border, "The newe Testament of oure sauyoure Iesu Christe, newly and dylygently translated into Englysche wyth Annotacions in the Mergent to helpe the Reader to the vnderstandynge of the Texte. Prynted

in yeare of oure Lorde God. M.DXLIX."

A folio Vol. 2.9 d. by 1.9; or 11.41 in. by 7.48; the woodcuts about .7 d. by .5. Old Testament, initial 4 folios unnumbered, I-exlv. New Testament, I—cxxi; total, 270 folios.

The whole is printed in black letter. There are several coarsely-executed woodcuts,—as fol. i v. The temptation; fol. ii v. Cain killing Abel; fol. iij v. The ark; fol. ix, Abraham and Isaac at the sacrifice.

12. "BIBLIA SACRA IUXTA VULGATA quam dicvnt editionem a mendis gvibus innumeris partim scribarum incuria, partim sciolorum audacia scatebat, summa cura parique fide repurgata, atque ad priscorum probatissimorumque exemplariorum normam, adhibita interdum fontium autoritate, IOANNIS BENEDICTI Parisiensis Theologi industria restituta &c. &c. . . . Parisiis Prostant apud Carolum Guillard & Gulielmum Desboys, sub sole aureo, via ad diuum Iacobum. 1552."

A small folio Vol. 2.8 d. by 1.97; or 11.02 in. by 7.75. The prints in the Old Testament, about .6 d. by .86; in the New, .63 d. by .42. For the Old Testament the pages are 980; for the New, 260; for the indices, 100; total, 1340.

This Bible supplies another set of woodcuts from Holbein's Icones. Of the 94 designs in ed. 1547, 92 are adopted, the 43rd, Nathan's reproof of David,

and the 75th, Isaiah's lament, being omitted, and the 40th, Duvid's sorrow for Saul & Jonathan, being reversed. The New Testament contains 124 prints; but some of them are repeated three or four times.

The copy examined in the Chetham Library once belonged to that holy martyr John Bradford, of Manchester, burnt in Smithfield 1st July, 1555.

13. Maraffi's "FIGURE DEL VECCHIO TESTAMENTO, con versi toscani per Damian Maraffi nuouamente composti, illustrate." (Printer's mark, two serpents encircling, bearing the motto, "Qvod tibi fieri non vis, alteri ne feceris") "In Lione, per Giovanni de Tournes. M.D.LIIII."

An Svo Vol. 1.77 d. by 1.1; or 6.96 in. by 4.33; the prints .55 d. by .8;

the leaves are 132, unnumbered.

The admirable woodcuts, 222 in number, are by the celebrated Petit Bernard, born in Lyons in 1512. Each of them is headed by a reference to the passage of Scripture illustrated, and is followed by an Italian stanza in 8 lines. To the respective books prologues are attached, and occasionally notes, all in the ottava rima. The figures of the evangelists are "del Nyovo Testamento," which contains 95 prints.

The whole of the plates were also made use of to adorn an edition of the

Latin Vulgate.

## 14. "ALBERTI DVRERI, Noriberg. German. ICONES SACRÆ, &c." 1604.

A small 4to Vol. 1.81 d. by 1.36; or 7.12 in. by 5.35; the prints .7 d. by .47. There are 42 leaves; but though every page has a border, only leaf A2 is printed on both sides.

Biblical subjects are represented in 38 designs, each with a Latin title and

text above, and below two quotations from the Latin Fathers.

Brunet's *Manuel*, vol. ii. col. 911, agrees with Douce in maintaining that the plates of this volume are not by Dürer, but by Albert Altdorffer, who was born in 1488, and was a scholar of Dürer. Altdorffer executed a set of *forty* woodcuts on the Fall and Redemption of man. At any rate, though the *Icones Sacrie* were printed in 1604, their origin has to be dated earlier by nearly a century.

15. Stimmer's "Mene Münstliche Figuren Biblischer Sisterien grüntlich von Tobia Stimmer gerissen: Vnd zu Gotstörchtiger ergetzung andächtiger hertzen, mit artigen Reimen begriffen durch I. F. G. M. Zu Basel bei Thoma Gwarin Anno M.D.LXXVI."

 $\Lambda$  4to Vol. 1.95 d. by 1.55; or 7.67 in. by 6.1; the plates, including borders, 1.64 d. by 1.3. The leaves are 90, unnumbered.

There are 170 Bible Prints, each with a fine and boldly-executed border, filling the page. Above the devices are given the references to the passages of Scripture, and the subject in German, and below, a German stanza of from 5 to 7 lines. The plates, or at least a part of them, were designed by Tobias Stimmer, and engraved by his brother John Christopher Stimmer.



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